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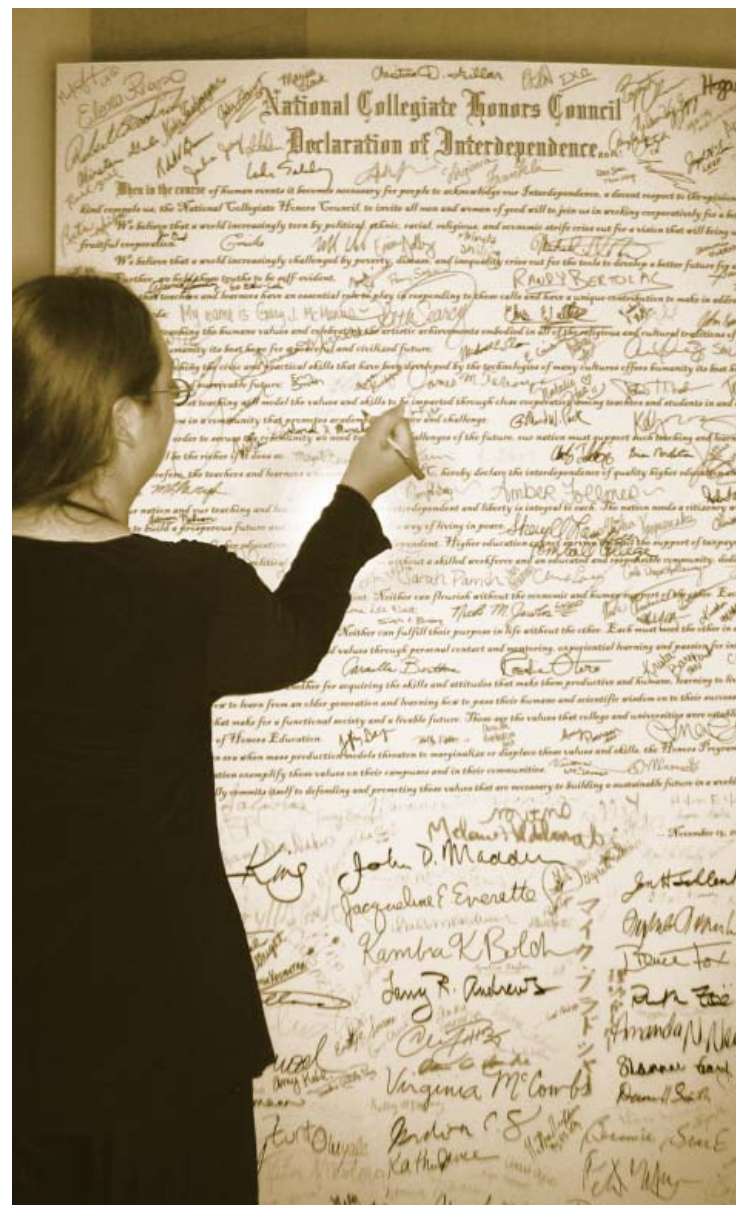
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RUSTY RUSHTON



HONORS IN PRACTICE

VOLUME 3

honors in practice

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ADA LONG

DAIL MULLINS

UNIVERSITY OF ALABAMA AT BIRMINGHAM

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The cover photograph, by Kerri Molczyk, University of Nebraska-Lincoln, shows the signing of the NCHC Declaration of Interdependence at the 2006 annual conference in Philadelphia.

## EDITORIAL POLICY

*Honors in Practice (HIP)* accommodates the need and desire for articles about nuts-and-bolts issues, innovative practices in individual honors programs, and other honors topics of concern to the membership. *HIP* complements the semi-annual scholarly journal of the NCHC, *Journal of the National Collegiate Honors Council (JNCHC)*. Both journals employ a double-blind review system. *JNCHC* publishes scholarly essays that stress research in and on honors education. *HIP* publishes practical and descriptive essays: descriptions of successful honors courses, suggestions for out-of-class experiences, administrative issues, and other matters of use and/or interest to honors faculty, administrators, and students. Submissions and inquiries should be directed to Ada Long at [ada-long@uab.edu](mailto:ada-long@uab.edu) or, if necessary, 850.927.3776.

## DEADLINE

*HIP* is published annually. The deadline for submissions is January 1.

## SUBMISSION GUIDELINES

1. We will accept material by e-mail attachment (preferred) or disk. We will not accept material by fax or hard copy.
2. If documentation is used, the documentation style can be whatever is appropriate to the author's primary discipline or approach (MLA, APA, etc.), but please avoid footnotes. Internal citation to a list of references (bibliography) is preferred; endnotes are acceptable.
3. There are no minimum or maximum length requirements; the length should be dictated by the topic and its most effective presentation.
4. Accepted essays will be edited for grammatical and typographical errors and for infelicities of style or presentation. Authors will have ample opportunity to review and approve edited manuscripts before publication.
5. We also accept submissions of honors course syllabi. A call for such submissions is sent to the NCHC listserv prior to January 1, but, if you would like more information about how to submit a syllabus, contact Ada Long at the email address below.
6. All submissions and inquiries should be directed to Ada Long at [ada-long@uab.edu](mailto:ada-long@uab.edu) or, if necessary, 850.927.3776.





# DEDICATION



**WILLIAM P. MECH**

Since 1970, when he became Director of the Honors Program at Boise State University, Bill Mech has been a central figure in honors. He went to Idaho after receiving his B.S. at Washington State University and his Ph.D. at the University of Illinois in mathematics. He remained dedicated to his discipline, chairing the Department of Mathematics at BSU for five years while also entering the interdisciplinary world of honors. After serving in the sequence of offices that includes the presidency of NCHC, he became the epicenter of national honors as Executive Secretary/Treasurer of NCHC from 1987 to 1996. During his tenure in this position, the NCHC experienced unprecedented growth in membership and complexity. Bill's tall and stately presence was a focal point of every national conference as well as the ever-expanding number of committee meetings throughout each year. He also welcomed the NCHC officers to his campus and his home in Boise every January, where fog and snow typically threatened to make them permanent residents. In 1997, however, Bill moved to the other side of the continent and the weather spectrum when he took the position of Founding Dean of the Honors College at Florida Atlantic University on the John D. MacArthur campus in Jupiter, Florida. At FAU, he was instrumental in developing the campus, college, curriculum, faculty, staff, student body, and endowment of the new college, and he has become a key member of the community there as chair, president, or member of numerous local boards. He has also remained active in honors nationally, serving as a consultant to many honors programs and colleges across the country and as a member or chair of NCHC committees. For his many services to the National Collegiate Honors Council and to honors education over more than three decades, we are pleased to dedicate this volume of *Honors in Practice* to Bill Mech.



# Editor's Introduction

ADA LONG

UNIVERSITY OF ALABAMA AT BIRMINGHAM

This third volume of *Honors in Practice* is the longest by far, signaling the acceleration of studies within and about honors programs and colleges. Evidence is plentiful that honors education is coming of age as an integral component of higher education. It is the subject of an increasing number of doctoral dissertations—enough so that NCHC has established a special listserv for graduate students doing research on honors. The other journal of the NCHC—*Journal of the National Collegiate Honors Council*—is, like *HIP*, receiving record numbers of submissions. The annual conferences are attracting a wide spectrum of participants—faculty members, students, and honors directors and deans, of course, but also central administrators, representatives of foundations, and national leaders of other educational organizations. Conference presentations cover an expanding variety and complexity of honors-related issues.

Honors programs and colleges are no longer a frill or an option; they have become an expectation for students, parents, faculties, administrations, donors, and communities. The integration of honors into the traditional programs and departments of colleges and universities at every level has naturally generated a surge of research and information on honors-related topics. This volume of *HIP* illustrates the breadth and richness of these studies.

The first section of essays focuses on innovative honors courses. The lead essay—"Learning a Practice Versus Learning to Be a Practitioner: Teaching Archaeology in an Honors Context" by Troy Lovata of the University of New Mexico—not only provides a fascinating model for teaching a specialized subject like archaeology to non-majors but also addresses some of the challenges for both students and teachers that arise from adapting disciplinary specializations to interdisciplinary honors programs. Lovata's syllabus for *The Legacy of Ancient Technology* was selected for publication in last year's *HIP*; his detailed discussion of the course here, including its theoretical backgrounds and practical benefits, shows the kind of creativity that can arise from stretching the boundaries of one's discipline—a virtually universal requirement of honors education.

Like archaeology, the arts present special challenges in the context of honors, but P. Brent Register and his colleagues at Clarion University provide four models for honors classes in the arts in their essay "Teaching Arts and Honors: Four Successful Syllabi." In addition to the syllabi for honors courses on theater, dance, music, and art, the authors have included commentary about the courses, in each case discussing how the course fits into the context of the

## EDITOR'S INTRODUCTION

Clarion University Honors Program. Honors administrators who want to encourage faculty in the arts to offer honors courses would do well to share this article with them.

A different kind of innovation is the introduction of service learning into a composition class. Ann T. Parker describes initiating a service learning component in her honors composition class at Southern Polytechnic State University. "Service Learning in the Honors Composition Classroom: What Difference Does It Make?" includes a narrative about the first service learning project she introduced, wherein her students prepared and served breakfast at a soup kitchen. She describes the students' responses to this project before, during, and after the experience; she includes their written responses afterward; and she discusses the benefits to the class.

Another innovation to traditional courses is students teaching students. Jim Lacey, in "First-Year 'Initiation' Courses in Honors," focuses primarily on the successful role of student interns at Eastern Connecticut State University. Lacey describes two sequential freshman-level honors courses he developed where honors student interns have significant roles in teaching, discussions, assignments, and grading. Lacey provides good evidence about the benefits of students grading students, a practice that typically generates controversy and skepticism among faculty and administrators, and he describes ways to safeguard this process.

Like Jim Lacey, Anne M. Wilson and her co-authors describe a course that gives students significant responsibility. In "Teaching an Honors Course Tied to a Large University Event," the authors describe a partially student-planned and student-run course that focused on the history of Butler University and its sesquicentennial celebration. Wilson and her co-authors, who are students at Butler University, suggest ways to tie courses into university events, and they discuss the benefits to students, teachers, alumni, administrators, and the community.

The next section of this volume includes essays on the integration of professional schools and honors programs. As almost every honors administrator knows, the accreditation requirements of professional schools present often insurmountable obstacles to student participation in honors programs. Engineering is typically the most challenging of all, but, in "The Fessenden Honors in Engineering Program," Michael Giazsoni of the University of Pittsburgh provides an outstanding model for one way to meet this challenge successfully. Honors administrators might do well to forward copies of this essay to their deans of engineering.

Education majors can be another challenge for honors administrators, and we have here two fine essays on that subject. Lynne Steyer Noble and Jennifer E. Dowling address the nature of this challenge in "Where Are the Education Majors and Faculty?" They give an account of the difficulties that education majors have in completing the Columbia College Honors Program and honors programs generally. The essay lists some potential solutions to the

difficulties and makes an appeal for inter-institutional cooperation in addressing these issues.

The next essay describes an interesting approach to these issues. "Integrating an Honors Minor, Education Major, and Global Teacher Preparation," by David M. Bishop and Kelli S. Sittason, is an account of the development of an ambitious program called Honors International Teaching Fellows. This program integrates study in and of other countries with both a major in education and participation in the Northern Kentucky University Honors Program. The authors provide a detailed description of the development, goals, benefits, and challenges of this four-year program.

The next set of essays provides ideas for ways that honors programs and colleges can better serve their students. The lead essay—"More Than an ID Number or a GPA: Developmental Advising in Honors" by Jacqueline R. Klein, Lisa French, and Pamela Degotardi—describes the elaborate and intensive roles of advisors in the William A. Macauley Honors College, formerly the CUNY Honors College. In part an outgrowth of the structure of MHC, which is an honors network spread across seven campuses, the central role of "developmental advising" has components that any honors administrator might consider adopting. Indeed, this honors advising program might serve as an ideal for any campus.

Honors housing is a support service for students that has become increasingly common in recent years, a benefit that many honors students now expect. In "The Honors Community: Furthering Program Goals by Securing Honors Housing," Nancy Reichert describes the process she has used to implement honors housing for both freshmen and upperclassmen at Southern Polytechnic State University. In a tribute to the NCHC listserv, she describes a survey she conducted there that proved essential to her efforts on her own campus. She provides the results of that survey and explains how she used the data as one of her strategies to convince administrators and others to institute honors housing.

Computer support is another service provided by most honors programs and colleges, but Scott Carnicom and his co-authors describe a top-of-the-line, if not off-the-charts, technology lab they have created at Middle Tennessee University. They describe the multiple capabilities of this lab to enhance creativity, engagement, and learning among honors students, and the detailed account of their set-up might be an inspiration as well as a handbook for honors administrators who are considering such a facility. An added benefit of the tech lab at MTSU is that it is one of the ways that the Honors College is pioneering educational innovations for the university.

The concluding essay in this section—"BBQ with the Profs' and the Development of College Associations" by Craig T. Cobane and Lindsey B. Thurman—is a description of the development and implementation of an orientation event at Western Kentucky University. "BBQ with the Profs" sends incoming honors students to faculty homes for an evening of food, fun, and information, with students already in the program facilitating these evenings.

## EDITOR'S INTRODUCTION

Administrators who want to initiate such an event will find here a detailed account of the process and how to evaluate it.

The final two essays in this volume focus on honors student research. Christina Ashby-Martin, in "Multi-Level Benefits of Using Research Journals in Honors," describes how she uses such journals in honors seminars at Texas Tech University. The benefits of these journals, she writes, include preparing students to do senior-level research; introducing students to the kinds of expectations they will encounter in graduate school and the work world; preventing plagiarism; creating a collaborative learning environment; and keeping students organized and focused on a topic. This essay spells out the components as well as the benefits of honors research journals in upper-level honors classes.

Faculty members who want to help students publish their work in peer-reviewed journals will benefit from "Ten Steps to Honors Publication: How Students Can Prepare Their Honors Work for Publication," written by Ellen B. Buckner of the University of Alabama at Birmingham. Her essay provides advice about the submission process, focusing especially on finding the right journals, writing queries to editors, understanding the review process, and doing revisions.

This volume of *Honors in Practice* concludes with our regular feature of six sample syllabi of honors courses. We send out an appeal for syllabus submissions on the NCHC listserv every fall and try to present a range of disciplinary and interdisciplinary courses at all levels. All syllabi adhere to a standard format so that they serve as accessible snapshots of successful honors courses. Contact information about the authors is provided for readers who wish to request further information. These and other submitted syllabi are posted on the NCHC web site (<http://nchchonors.org/>).

# **Innovative Honors Courses**





# **Learning a Practice Versus Learning to Be a Practitioner: Teaching Archaeology in an Honors Context**

**TROY R. LOVATA**  
UNIVERSITY OF NEW MEXICO

## **ABSTRACT**

**T**his paper is a case study in teaching archaeology as part of an honors curriculum. It uses the example of one course, *The Legacy of Ancient Technology*, and the general goals of an honors program to examine how discipline-specific knowledge can be taught to non-majors. This paper explores the differences between students learning about a field of study versus those learning to become practitioners in a discipline. It posits that courses can be successfully built from a disciplinary foundation and still serve a diverse body of honors students when seminars focus on non-foundational knowledge, collaborative learning, and a discipline's existing attempts at public outreach.

## **ARCHAEOLOGY AND HONORS: SITUATING THE COURSE**

The University Honors Program (UHP) at the University of New Mexico is an independent academic unit within University College, which houses a diverse array of departments like the retention-focused Freshmen Learning Communities and the student-directed Bachelor of University Studies. The College's two missions are "to function as an academic home for incoming students and to provide an administrative structure for several important interdisciplinary programs" (University of New Mexico 2006: 579). UHP courses are meant to offer experiences not available to undergraduates in their traditional home departments and are "designed to increase opportunities for liberal arts education for highly motivated and academically committed undergraduates from all University of New Mexico colleges and schools" (University of New Mexico 2006: 589). To do this, in part, the UHP has a permanent cadre of professors tenured in Honors rather than the many and specific disciplines in which they were trained. Their courses are interdisciplinary examinations of specific topics as opposed to honors versions of standard classes. *The Legacy*

## LEARNING A PRACTICE VERSUS LEARNING TO BE A PRACTITIONER

of Ancient Technology is offered instead of an honors version of Archaeology 101. The instructor's primary role is not to serve majors but to "highlight the social and ethical dimensions of [the course], as well as help students understand connections among a variety of academic subjects" (University Honors Program 2006:2). In fact, the current section of this course has no enrolled anthropology or archaeology majors, and fewer than a quarter of the students are undeclared majors who might even consider majoring in the discipline.

Students in *The Legacy of Ancient Technology* conduct hands-on experiments making and using technologies commonly encountered in the archaeological record. These range from firemaking by friction to stone tool manufacture, atlatl throwing, cordage weaving, and the casting and laying of adobe blocks (figures 1 through 3). The curriculum was developed by an instructor grounded in North American archaeology. Yet, as will be explained below, it is important to note that the syllabus includes a broad array of technologies tied to no single time period or geographic area. A full syllabus of this course was previously published in *Honors in Practice* (Lovata 2006). Briefly, the class is based on the practice of experimental ethnoarchaeology. Ethnoarchaeology is a form of archaeology through analogy. Its practitioners attempt to understand the archaeological record and the peoples who created it via the study of the contemporary manufacture, use, reworking or recycling, and disposal of material culture (Cunningham 2003:392). First-hand experiments with, and ethnographic observations of, contemporary people are meant to lend an understanding of the physical and cultural contexts in which tools operate (Stiles 1977:90). They also highlight the contrasts between contemporary scholars and both the past and present peoples they study. This process, then, exposes the ways in which knowledge is constructed. Students in *The Legacy of Ancient Technology* act at different times as both participant and observer. They are given the opportunity to see, and assigned the goal of seeing, the same behaviors from different perspectives.

**Figure 1. Exercises in Firemaking**



The semester begins with one of the most basic technologies: fire. Students initiate the exercise by forming small groups and reading selections about fire-making and the cultural impacts of fire from environmental historians and

anthropologists. Groups then discuss the texts—at this point the instructor serves as a facilitator rather than as a lecturer—and develop a plan to build and set a fire using various friction-based methods. During the actual firemaking the group divvies up responsibilities, and two or more members act as participant observers who take extensive notes. These include catalogs of types and sizes of raw materials, two to eight pages of narrative writing, a dozen or more photographs, and any number of plan drawings and sketches. As the days unfold the students use these notes to refine and experiment with different techniques of firemaking. At the end of the unit each group also uses the notes to write a collaborative paper that documents the process, forcing the students to use their own observation to consider higher-level questions about fire's cultural impact. In this case the assignment is as follows: *The readings, especially the selections from Stephen Pyne's Fire: A Brief History, document the immense power of fire in shaping the trajectory of social and natural history from both rural and urban contexts. What can your experiments tell you about the myriad of uses that fire has been put toward and the impacts it has had? Have your attempts at firestarting connected you to any basic or fundamental uses—from a functional to a symbolic or ritual force—of fire in the past?*

**Figure 2. Experiments with Form and Function**



Students experiment with atlatls (a type of lever-based spear thrower used in many different parts of the world) and projectiles using a process similar to, but expanded from, their work making fire. Texts about these technologies are a starting point. However, the examination of physical examples—actual artifacts, museum-grade replicas, and items built by previous classes—are also included at the beginning of the exercise. The process of experimentation itself is more formalized. Students study the general physics behind projectiles and

log the specific changes caused by different configurations of weight distribution, spear thrower morphology, and projectile aerodynamics before crafting their final atlatl and dart set. These additions allow students to explore the balance between form and function that archaeologists face when they attempt to catalog and explain material culture. Students are given the opportunity to make connections and learn first-hand how tools are shaped by cultural requirements that have little to do with optimal levels of physical performance. Finally, students are asked to produce, along with a final atlatl and dart, a written narrative of their experiments and a list of the choices they made before and during production.

**Figure 3. Using Cordage to Understand Skill**



Cordage is a fundamental technology that includes ropemaking, basketry, and textile weaving. Exercises with cordage offer understanding of how these technologies function as well as the chance to explore abstract concepts of skill. This exercise has three parts. It begins with the Nova episode *Secrets of Lost Empires, Inca* (Barnes 1997), in which archaeologists study contemporary Peruvian villagers—descendents of the Incan Empire—as they individually harvest grass and twist it into cordage and then come together as a group to build a sturdy rope bridge capable of supporting themselves and their live-stock. Students use this experience—by first twisting small sections of grass individually and then forming groups to tie their work into larger bundles—to create a rope swing or harness strong enough for the weight of one or more people. The different observations made during these two parts are combined into a collaborative narrative and allow students to partially cross the participant/observer divide and consider the multiple views of production that Charles Keller (2001:33) deems essential. Finally, students use the remainder of their ropes to try to tie increasingly complicated sets of knots based on Tim Ingold’s (2001) ethnoarchaeological experiments with skill. They take notes on the activity that are used to write a paper on the anthropology of skill. They are asked to contemplate the role that skill plays in production and examine how skill can be learned.

## STANDARDIZED EVALUATION AND UNDERSTANDING NON-STANDARD COURSES

The University of New Mexico solicits students' opinions each semester via ICES, a fill-in-the-bubble instructor and course evaluation system. ICES yields data specific to the teacher, specific to the student, and general to the course through ratings such as: "The instructor was receptive to differing viewpoints and opinions"; "Has your ability to express ideas in writing been strengthened?" and "How suitable was the pace of the course (number of topics, depth of coverage)?" The ICES from the Spring 2006 section of *The Legacy of Ancient Technology* also included "Rate the value of the course content in relation to your major field of study." The mean response to this query on a six point scale—six equals very valuable, one equals not valuable—was 3.0 with a 0.93 standard deviation. This score contrasts with the course's three general or core ICES scores. The results for "Rate the course content" and "Rate the instructor" generated identical means of 5.5 with a 0.61 standard deviation. "Rate the course in general" averaged 5.3 with a 0.7 SD. Students clearly valued *The Legacy of Ancient Technology* but were generally neutral about its relationship to their particular majors of study.

There is an obvious disconnect in the ratings. This difference can be especially distressing to someone trained in the discipline-bound world of American academia, yet the difference is not as great a concern as one might imagine. Scholars like Ronald Sims and Serbrenia Sims (2006:81) note that educational institutions grounded in traditional teaching methods often fail to properly evaluate alternative coursework when they use standardized systems like ICES. The simplicity of using the same rankings for all students in all courses should be tempered by the conscientious interpretation of results based on the tangible differences in educating different majors across dissimilar disciplines and using methodologies not based on lectures. The differences in ICES scores, rather than indicating a deficiency, can be a starting point in understanding how this course serves non-majors. Courses like *The Legacy of Ancient Technology* teach about, and teach the value of, practices rather than training or preparing students simply to be practitioners. The course is likely succeeding when the ICES scores are this disparate because students are likely finding a value in learning something beyond their major.

Three specific decisions were made with the expectation of generating these results: a commitment to non-foundational knowledge; a choice to use collaborative methods; and a leveraging of the shift toward public outreach within the discipline of archaeology. It is hoped that understanding these decisions both explains *The Legacy of Ancient Technology* and suggests a model for other courses that operate across and outside academia's traditional disciplinary structure.

## NON-FOUNDATIONAL KNOWLEDGE: THE COURSE'S PRIMARY GOAL

The Legacy of Ancient Technology is based on experiment and observation. However, it also explicitly recognizes the gaps between past and contemporary peoples. The relationships between what students do in the course and how people might have behaved are not simply one-to-one. There is no intention for students to produce broadly authentic, in-context re-enactments of the past. The students differ from the fictional graduate student Eggers in Adam Johnson's (2004) popular novel of academic archaeology, *Parasites Like Us*. Eggers attempts to live apart from the modern world and use only North American Pleistocene era technology—stone tools, hide-covered shelters, gathered rather than cultivated foodstuffs, and baths in the nearby river—in a rote repeat of the past. In contrast, these real honors students are conducting discrete experiments in decidedly modern contexts. They, unlike Eggers, are considering the multiple ways in which things could have been, and were, done and the possible reasons why. These students are not just learning previously defined information. They are learning about the differences between past and present. They explore the difficulties in generating understanding when looking back into history or prehistory rather than glossing over them with a sheen of re-enactment.

In essence, The Legacy of Ancient Technology is structured to produce non-foundational knowledge. Kenneth Bruffee (1999:84–85) explains that non-foundational knowledge is “less likely to address questions with widely agreed upon answers such as those of spelling, sums, where Washington camped, and what Hamlet said” and is “more likely to address questions with arguable or ambiguous answers.” Non-foundational knowledge is generated through resisting authority genuinely and constructively. It is generated by students doubting and testing out for themselves the “answers, methods for arriving at answers, even the questions that are asked” and then “learning to come to terms with those doubts and live with them” (Bruffee 1999:86). Through this process students are active in learning a practice in order to understand how information is, and was, constructed rather than training to become a practitioner who uses knowledge only in a prescribed manner. Education researchers like Mary Hamm and Dennis Adams (1992:127) find this type of knowledge significant because:

The various disciplines are not natural entities; rather, they are useful frameworks created to make sense of a part of the world. As such they are the artifacts of a particular culture, refined to serve a useful function at a particular point in time. Pushing beyond these artificial limits is often more productive than reaching for the most convenient discipline-based conclusions. In the real world there is usually a need for multiple interpretations and building bridges between subjects.

Of course there are impediments to teaching non-foundational knowledge. Most significantly, students have to be re-enculturated in the complicated act of asking questions (Bruffee 1999:14). Realigning the balance between professor and student requires the student to take on more responsibility. The fictional graduate student Eggers is at an advantage in this regard because, once he has surveyed the state of the discipline, he generally knows when he is mirroring the defined path of a North American Paleoindian and when he is not. In contrast, a student in *The Legacy of Ancient Technology* is required to consider the multiple technologies and techniques visible in the entire archaeological record—judging each as a possibility, not as a given. That this course is taught as part of an honors program helps the student shoulder the increased responsibility. The UHP's goals and the structure of this specific course, including the fact that it is not just a harder or more intensive version of another course, are made very explicit when students are accepted into the program. The sense of difference these explanations generate primes students for alternative teaching methodologies. Moreover, getting students to work together collaboratively, instead of always depending on their professor for direction, helps them adjust to the change.

## **COLLABORATIVE METHODS: A WAY TO TEACH NON-FOUNDATIONAL KNOWLEDGE**

The success of *The Legacy of Ancient Technology* in serving a range of majors is due, in part, to the connections made between ethnoarchaeology and collaborative learning. In collaborative learning, students work through problems and exercises together while the instructor acts as a facilitator rather than as a lecturer who tells them what they need to know (McKeachie 2002:194). Collaborative learning works well in higher education for many reasons, including the cognitive value of students' putting material into their own words and having to explain it back to their peers (McKeachie 2002:193–194) and the relative safety of presenting ideas, which might be half-formed or even wrong, to social equals instead of teachers who reside above them in the university's hierarchy (Hamm and Adams 1992:67). But collaborative learning is perhaps most valuable because it also drives non-foundational knowledge. Bruffee (1999:89) explains that in collaborative learning “teachers tend to trust college and university students to govern themselves in a context of substantive engagement, conversation, and negotiation,” and, thus, “this emphasis on self governance has its source in one of the important goals of collaborative learning: to help adolescents and adults acknowledge dissent and disagreement and cope with the difference.” This process allows students to begin to doubt and test out information for themselves. Collaborative exercises force students to interact with other people and confront conventions and viewpoints that often contrast strongly with those held in the communities to which they already belong (Bruffee 1999:144). Working with others pushes studying beyond the rote to the non-foundational.



## LEARNING A PRACTICE VERSUS LEARNING TO BE A PRACTITIONER

Hamm and Adams (1992:68) note that collaborative learning can be especially useful at facilitating non-foundational knowledge in science and math courses because students are required to seek out the data they need and actually use science and math as a starting point instead of a recall-based add-on. Students in *The Legacy of Ancient Technology* work almost exclusively in collaborative exercises and appear to be using science in this way. The exercises (detailed in figures 1 through 3) are assigned as group work, but they become truly collaborative undertakings when the students are allowed to experiment with different techniques that might lend different insights into the past. For example, in the atlatl and dart exercises the students are not just told how the physics of projectiles work; instead, they test the principles involved by considering different aerodynamic and structural configurations, then deciding for themselves how to integrate their findings into a finished project.

Ethnoarchaeology itself is well suited for collaborative study. This is, in part, because students come to the course with a broad range of experiences in both understanding the past and performing the physical activities required to make and test different technologies. For instance, during the firemaking exercises students who had never before started a fire—even with matches or a butane lighter—have been paired with former Boy Scouts and people who annually used firestarting bow-drills in Native religious rituals. The more experienced individuals do not monopolize the exercise nor skew the equality between peers—results that Wilbert McKeachie's (2002:193) research also confirms. Those with previous experience do not dominate the group because the instructor does not privilege their skills or define their techniques as the only or correct way of doing things. Their firemaking is most often based on prescribed or foundational information tied to very specific social situations and specific cultures or subcultures; it is only one among the historically and geographically broad range of examples that archaeology has cataloged and on which this particular seminar is based. The instructor's role as facilitator includes pointing out these facts and deflating narrow claims to power. The professor helps students see that there have been different ways of doing things and, then, consider why these differences exist.

The experimental aspects of ethnoarchaeology, in which behaviors are both observed and experienced, also further collaboration. Charles Keller (2001: 33, 42–43) has highlighted the differences between a practitioner's and a non-practicing observer's insights into the use of material culture. For instance, artisans or craftsmen observing another tool user might recognize the nearly invisible remnants of training and planning that preceded production (Keller 2001: 37), or they might be able to identify the minute adjustments and modifications that allow people's repetitive actions to appear mechanically rigid (Keller 2001:38–39, 43). A non-practicing observer might be better able to explain the technoscientific underpinning of an activity or identify the different steps of a multi-step process while the practitioner can be biased by training and traditions or is often too absorbed in the task at hand to break it



into components parts (Keller 2001:42). Students enrolled in The Legacy of Ancient Technology are required to move back and forth between the roles of participant and observer. Some exercises—like those with projectiles (figure 2) and cordage (figure 3)—begin with the hands-on study of artifacts or artifact replicas (such the handling and measurement of atlatls) or with viewing ethnographic films (including, for instance, a group of contemporary Peruvians harvesting grass, twisting it into cordage, and stringing up a rope bridge). These exercises end with a shift in roles—from outside observer to practitioner—as students eventually craft darts themselves and attempt to twist fibers into ropes of their own. Other exercises such as those with firemaking (figure 1) require substantial note taking and assign the role of recorder to more than one individual. After fires are successfully set and extinguished, the group has to then negotiate different accounts of the process—including multiple sets of notes as well as the unwritten observations of those who actually rubbed sticks together—in order to collaborate on a final written narrative. Each exercise approaches the subject slightly differently, but each focuses on aspects of collaborative learning.

## **PUBLIC ARCHAEOLOGY: TAKING ADVANTAGE OF DISCIPLINARY STRUCTURES THAT FACILITATE NON-FOUNDATIONAL KNOWLEDGE**

Ethnoarchaeology allows students the opportunity to collaborate in the learning process and pursue non-foundational knowledge. However, there are also larger trends within the field of archaeology that instructors can turn to for support when they, like professors in the UHP, are faced with a class of non-majors. Academic archaeology is increasingly cognizant of its relationship with the non-professional world and the ways the public uses, shapes, and controls prehistory. Public archaeology is gaining prominence within the discipline, and archaeologists are increasingly turning to careers that lie outside academia. Even professionals in academic posts find that their work involves substantial interaction with the public. Lawrence Moore (2006:33) has studied the organization of American archaeology over the last hundred years and has concluded that the field is at the beginning of a cycle in which public archaeology is replacing an older “Cultural Resource Management” paradigm in which archaeologists produced information primarily for professional decision makers. This shift is changing those who teach archaeology, how it is taught, and to whom it is taught. Dean Snow (2000:v–vi) has observed, “Many of us [archaeologists] still aspire to educate the next generation of professoriate, but we recognize that some of them will follow other paths” while “even if those of our students who do replace us in academic posts do not require new program structures, surely their students will.”

Interactions with the public have led numerous archaeologists to realize that the preservation of sites and artifacts, the opportunity to present research,

and the economic basis of archaeology all require an ability to positively influence a wide audience (Sabloff 1999:837). The shift toward public archaeology has produced calls for integrating fields like museum studies and education with archaeology and explicitly training archaeologists in popular writing and running volunteer archaeology programs as well as developing and reforming curricula for higher, K–12, and continuing education (Schulderein and Altschul 2000: 63). Archaeologists have responded. They have set up journals like *Earthscan*/James & James' *Public Archaeology*, assembled professional working groups including the Society for American Archaeology's public archaeology interest section, and begun incorporating ideas about public interaction into chapters and exercises of both textbooks and the general curriculum (Bender 2000; Grant, Gorin and Fleming 2002; Marie White 2000).

Past generations of archaeologists and educators have certainly recognized the value of their discipline to "the general body of knowledge that should be part of every person's intellectual acquisitions at the college level, if not earlier" (Woodbury 1963:229), but the rising wave of public archaeology is different. It focuses on more than just culture history, the attributes that define a set of artifacts, or a prehistoric sequence of events. Instead, it means to teach non-foundational knowledge. Works by archaeologists as diverse as Trent de Boer (2004) and Adrian Praetzelis (2003) explain how archaeology is done. They present different views of archaeologists conducting research, examine the choices that researchers make, and describe the different tools that might be used to uncover the archaeological record. They explore the kinds of problems archaeologists face collecting, interpreting, and presenting information about prehistoric peoples. College-level textbooks and curriculum guides are starting to emphasize the same. Various curricula direct archaeologists to teach non-foundational principles (Bender 2000:32–33) and to empower students to write for and interact with non-professionals (Marie White 2000:112–115). For example, Grant, Gorin, and Fleming's recent textbook (2002) attempts to teach skill sets that transcend the discipline rather than the facts that define it. Their text prescribes exercises that include "taking notes from contradictory sources" and ask students to consider competing claims by filling out a table with headings like "List the key points they make, What evidence do they give to support this point? Do you find the evidence acceptable? Does this point support their overall argument? How strong do you think this argument is?" (Grant, Gorin, and Fleming 2002:123).

These curriculum guides and textbooks can be used directly and can also serve as models for other discussions and assignments. For example, Susan Bender's (2000:32–33) non-foundational principles of "Diverse Pasts," "Written and Oral Communication," "Fundamental Archaeological Skills," and "Real-World Problem Solving" helped shape the exercises with fire and cordage in *The Legacy of Ancient Technology* (figures 1 and 3). Ethnoarchaeology itself is positioned as one key skill set within a larger field. Moreover, materials written for public audiences serve non-majors well. For example, John Whittaker's

(1997) guide to manufacturing stone tools was written, in part, to appeal to the large avocational and amateur flintkapping communities. There are numerous texts on stone tools, but this book is used in *The Legacy of Ancient Technology* because it is structured around the interests of those learning about a practice instead of those hoping to become practitioners. It is not simply a jargon-free or dumbed-down version of the field but a guide for those who will use archaeology instead of being archaeologists. The book combines traditional lithic typologies and histories of stone tools with discussions of how archaeologists conduct research and the principles that lie behind all stone tools. Students can see how archaeologists approach their subjects, but they are also given room to explore the subject for themselves. They are shown what archaeologists do and what past peoples actually did, but they are not expected simply to re-enact. These are all valuable parts of a curriculum intent on offering non-foundational knowledge.

Finally, the growing canon of public archaeology itself provides a form of disciplinary approval for those who teach outside traditional departments, serve the needs of non-majors, and work in interdisciplinary contexts. An outward-looking, public-serving discipline validates the idea that a discipline-trained instructor has something meaningful to offer non-majors. Interdisciplinary honors organizations like the National Collegiate Honors Council and the Western Regional Honors Council and forums such as *Honors in Practice* are, of course, valuable to educators faced with large numbers of non-majors. At the same time, the opportunity to use discipline-specific materials and garner discipline-specific support is especially significant in institutions long divided into majors of study. For example, even though the University of New Mexico supports the UHP and tenures professors within an interdisciplinary honors context, it still relies on the approval of traditional disciplines by having outside members sit on tenure and promotion committees. Validation is easier when educators can show that they have based innovative and alternative methodologies on the field they came from rather than just the interdisciplinary environment in which they now work. Disciplinary approval is no small matter in the hierarchical world of higher education.

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# Teaching Arts and Honors: Four Successful Syllabi

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## INTRODUCTION

My initial experience with honors in academia occurred several years ago when I was approached to teach a 3-credit course as the humanities component of the honors curriculum at Clarion University. Being a musician, I was not quite certain what I could offer these students. The majority of them could not read music, much less play a musical instrument, and I knew that I wanted the course to be more than a typical general education survey course. Several years later, and through participation at National Collegiate Honors Council conferences, I have learned that dilemma is typical in honors programs. I have learned also that the arts are often perceived by students, and occasionally the administration, to be “easy” and “fun,” or buzzwords such as “non-academic” and “dispensable,” but these misperceptions are dismissed quickly once the rigors of the discipline are introduced.

I should mention that the Clarion University Honors Program has a strong commitment to the arts and humanities in the curriculum. The students enroll in a 3-credit course (HON 130) that is taught during the second semester of the students’ freshman year. A different offering is taught each year by a different instructor; it generally involves art, music, theatre and/or dance. Very few restrictions are put on the professor; hands-on experiences are preferred; the classroom atmosphere should be encouraging and challenging; and students should not be subjected to an excessive amount of work just because they are smart.

Through the course of many years and much thought, several successful arts courses have been taught at Clarion University. This article presents four syllabi of these courses. After each syllabus, the professor of record provides some commentary on the course and, perhaps, some obstacles to avoid. I hope that these syllabi may serve as points of departure or models for readers to develop the arts in their own curricula.

## HONORS 130: MUSIC AND DANCE

### Instructors

Dayna Sear, dance and P. Brent Register, music

### Course Description

In keeping with the fundamental premise of an honors course, the instructors have designed an experience that might be considered more a laboratory than a typical academic course. The primary goal of any academic endeavor should be that the students and instructors sense mutual growth. The instructors' ultimate goal is to enrich the students' lives through exposure to new ideas, learned experience, and trial and error. The students' goal is to remain open to new ideas, endeavors, and experiences for future reference.

So, for the non-musicians and dancers in the group, WELCOME TO OUR WORLD!—a world where students don't read about music and dance but become active participants. Through experience gleaned in this course, we are actively searching for many answers. But the fundamental questions behind this course are "What makes art good?" "Is there such a thing as 'bad' art?" and "How do you know the difference?" These are not easy questions, and the instructors can't supply much help. Is there an answer? We know what is considered to be good, and we know why it is considered good. And we know what we like. But do the students?

The course begins with some general lectures on the history of what is considered "good" throughout the world of music and dance. General periods and their characteristics are discussed, focusing primarily on the relationship of contemporary music and dance. By mid-semester (approximately March 16) we begin our collaboration on a performance . . .

### The Performance

After the Winter Holiday break, both sections of Honors 130 meet in the same location, probably the dance studio. The performance is a work conceived, designed, composed, and choreographed by you. It is an original work . . . directly from the students' collective minds. The instructors provide the theme that the work must follow. There is only ONE requirement for this performance: each person must dance, and each person must contribute to the musical content. Persons who cannot dance or play an instrument need not panic. It is the instructors' responsibility to guide students through this process, but they need to keep in mind that the instructors serve only as guides. They do not create the piece for the students. One additional element to keep in mind: there is no such thing as "good" or "bad," "right" or "wrong." Anything goes as long as it makes a work stronger. This may be a challenging concept, but it is how artists work (no doubt, this will disturb the scientists of the group!). The challenge is to create and discover how to create. Again, the instructors are



available as guides through this process but can't be relied on to save the performance. Once students are on the stage, instructors are helpless.

## Grading

Listen up! Grading is generally very subjective. And this is no different in the arts. Artists are evaluated from their performance. Keep in mind that there are no rights and wrongs here. There will be no tests, and the performance will occur during the final exam time (and it will be open to the public). There may also be journaling involved at the discretion of the instructors. And there will be outside reading assignments. Keep up so you can have an active voice. Your evaluation in this class will be based on the following:

|                                 |     |
|---------------------------------|-----|
| Overall attitude                | 25% |
| Effort and performance in class | 25% |
| Any written assignments         | 15% |
| Final performance and strike    | 35% |

So, you want a good grade? Come to every class. Participate. Have a voice. Make a difference. And be a leader. This will generally guarantee you a good grade.

## In Conclusion

Enjoy this course! The instructors are taking a colossal risk in assuming that a group of students—sight unseen—can create a performance in one semester. We're going to have fun and want you to as well. If you have any questions or concerns, just tell us. We're reasonable. And, for informational purposes, Mrs. Sayre is to be called "Dayna" and Dr. Register is to be called "Brent."

## *Commentary—Brent Register*

This course was, by far, the most radical and interesting honors course that I have taught. It also presented the most resistance from students. First, note the grading process. There are no tests. Grading is based primarily on attitude and participation. Please understand that this is the norm for the discipline. The grading appears to be extremely subjective, and perhaps it is, but this is the nature of grading in the arts. Some students resisted this while others enjoyed the freedom of being able to create. Definite leaders emerged.

One of the major obstacles encountered by the instructors was the students' narrow perception of music and dance. While the students' were left to design the final product, they needed to be carefully guided with various examples and exercises to expand their perception of music and dance. In essence, they would have initially preferred a pageant that consisted of social dancing to a contemporary rock beat. It took much guidance and patience to expand their world, reinforcing the message that music and dance can tell stories, represent feelings and emotions, and communicate with audiences in a unique way. It became much more than a mere outlet for physical exercise.

## TEACHING ARTS AND HONORS: FOUR SUCCESSFUL SYLLABI

Approximately two months of class sessions were used to expose the students to various concepts in music and dance—in essence, to expand their pre-conceived understanding to a more expansive viewpoint. Many discussions focused on “aesthetics versus art” and how the two may be mutually exclusive. This time was also used to help the students formulate a “concept” for their dance, no small task considering the enrollment was fifty students. In retrospect, I do not believe that the students actually thought we would expect them to perform since the tone of the initial classes was very lighthearted. At about midterm through the semester, the students realized that we were absolutely serious, that they would be performing before a live audience in approximately eight weeks. After midterm, the atmosphere of the class became much more serious, a change that was student-driven.

The eventual outcome was a thirteen-minute work titled “Emotions of Life,” which ran the gamut of emotions from birth to death. All of the music was original composition performed by the students and included singing, percussion instruments of various sorts, claps, stomps, one student who could only scream, and a flute solo. Each student was required, at some point, to participate in the musical element. All students participated in the dance element as well. It evolved into a three-part dance wherein various poses increased in complexity and concluded with all participants on the stage.

What began as anxiety evolved into a serious project for the students. As the performance date grew near, they became increasingly involved with producing a quality product. They took complete control in the costuming for the performance. One unexpected treat was the involvement of the technical theatre majors at Clarion. Once they heard of our project, they agreed to provide lighting design for the dance.

The performance occurred during the week of finals on the main stage of Clarion University’s Marwick-Boyd Fine Arts Center. The entire Clarion University and community was invited to the event. The students performed for approximately 150 audience members, who demonstrated their appreciation with a standing ovation.

Reflecting on this course, last taught in 2003, I believe that it was a very courageous and innovative offering within the honors curriculum. The freshmen that were enrolled in the course and who are now preparing to graduate continue to recall the experience with fondness. Comments include “brought out a unique appreciation of music and dance and how to look at it” and “unlike any other class I’ve had.”

This course was outlined in a presentation by the instructors at the 2004 NCHC Conference in New Orleans. The instructors’ goal was to have the students experience a live performance. This may be the only time that most of these students would ever perform on a stage before a live audience. It created a memory for the students, one that will outlast sitting in a classroom.

## HONORS 130: THE THEATRE EXPERIENCE

### Instructor

Robert Bullington

### Texts

Wilson, Edwin and Goldfarb, Alvin. *Theatre: The Lively Art*  
Inge, William. *Picnic*

### Course Objectives

To provide you with a deeper understanding and appreciation of the elements of theatrical production.

### Course Description

Components of the course:

1. Discussion of reading assignments
2. Participation in classroom acting and directing projects—students prepare and perform selected short scenes from *Picnic* as actors or directors.
3. Students attend a *Picnic* rehearsal and write an observation report.
4. Students prepare a paper of 5–7 pages and a 10-minute presentation on a topic related to theatre.
5. Other assignments TBA

### Grading

1000 points possible:

|                        |            |
|------------------------|------------|
| Class participation    | 200        |
| Rehearsal observation  | 100        |
| Voice/Body/Acting Work | 100        |
| <i>Picnic</i> projects | 200        |
| Final Paper            | 200        |
| Final Presentation     | <u>200</u> |
| TOTAL                  | 1000       |

### Attendance

Experiential learning and discussion are the key components of the course. Class attendance is essential. Three absences are allowed; there is a penalty of 20 points deducted from the Class Participation grade for each absence over three.

## A Rough Outline of the Schedule

|                |  |
|----------------|--|
| Tues., Jan 16  | No class   |
| Thurs, Jan 18  | Introduction   |
| Tues, Jan 23   | Overview of theatre and why we do it<br>Reading Assignment- Intro, Ch. 1   |
| Thurs. Jan 25  | Origins and History of Theatre   |
| Jan 30, Feb 1  | The Organizational Structure of Theatre<br>Reading Assignment-Ch. 3<br>The role of the Director<br>The role of the Stage Manager |
| Feb. 6, 8      | Design Elements—Scenery and Light and Sound<br>(Possible guest speaker)<br>Reading Assignment Ch. 4,5,6                          |
| Feb 13, 15     | Design Elements—Properties and Costumes<br>(Possible guest speaker)  |
| Feb 20, 22     | The Actor's Tools—Body<br>Reading Assignment Ch. 2   |
| Feb 27, Mar 1  | Off for Break  |
| Mar. 6, 8      | The Actor's Tools—Voice<br>Read <i>Picnic</i>  |
| Mar 13, 15     | The Actor's Relationship to Text<br>Reading Assignment Ch. 9   |
| Mar 20, 22     | Working with Text<br>Presentation and Paper topics due.  |
| Mar 27, 29     | <i>Picnic</i> Scene Projects and <i>Picnic</i> rehearsal observations  |
| Apr 3, 5       | <i>Picnic</i> Scene Projects and <i>Picnic</i> rehearsal observations  |
| Apr 10         | <i>Picnic</i> Scene Projects and <i>Picnic</i> rehearsal observations  |
| Apr 12 & 16    | off for Break  |
| Apr 19         | Final Presentations  |
| Apr 24, 26     | Final Presentations  |
| Apr 30, May 3  | Final Presentations and papers due.  |
| Final Exam TBA |  |

## The Theatre Experience: Presentation Topics

- Masks
- Children and Theatre in Education
- *Avante Garde* theatre
- Drama Therapy
- Historical Reenactments
- Gene Kelly
- Traditional vs. Modern Theatre (Shakespeare?)
- Andrew Lloyd Weber
- An abstract approach to youth involvement in theatre
- A production Concept and Design
- Kabuki Theatre of Japan
- Beijing Opera
- African Theatre—Past and Present
- Shakespeare/DeVere—who wrote the plays?
- Ibsen, Miller and Beckett
- Roman Theatre
- *A Streetcar Named Desire*
- William Shakespeare and “The Indian Shakespeare”
- Disney on Broadway
- Sophocles
- Aescylus
- Production concept and design for *Twelfth Night*
- Greek Drama
- “Theatre of the Absurd”
- Street Theatre/ Circus

**Commentary—Rob Bullington**

When I was approached about teaching a theatre class for honors students, I wasn't quite sure what to do. Primarily I teach acting classes and Voice & Articulation. I knew I wanted to have them do some acting, but I didn't think it would be effective to simply offer them an Acting I class. It is very, very difficult to teach acting to people who aren't really interested in learning about it. When I teach Acting I, even to non-majors, the students have *chosen* to take the course. The honors students would be with me more or less under duress. I knew I would have to do as much as I could to get them curious about theatre first.

Because I had no idea what the group's experience with theatre might be (I assumed correctly that it would range from "quite a bit" to "none"), I decided to teach a modified "Introduction to Theatre" type course that emphasized as many "hands on" elements as possible.

Since the class was being held in the Little Theatre, where a production of *Picnic* I was directing was taking place, I decided to incorporate the production into the class. The students were able to see the set constructed in their classroom incrementally each day, and the scenic and costume designers for the production were brought in as guest lecturers. The students were also required to attend an evening rehearsal of the production (as well as the finished product, of course) and write an observation report. In another *Picnic*-related project, the students were asked to cast the production with commonly known film and television stars and justify their choices.

For the "acting" portion of the class, students chose to be actors or directors, divided into groups, and prepared and presented scenes either from *Picnic* or selected scenes from Shakespeare.

At the end of the semester each student gave a presentation of a research topic pursued throughout the semester. Students chose their own topics (with my approval) based on anything that had piqued their interest from their reading or our class discussions. A listing of their presentation topics is included above.

No final examination was given. During the exam time I conducted five-minute exit interviews in which students had an opportunity to give feedback on the course.

All in all, I felt the course was successful. The coincidence of *Picnic* was fortuitous as many students reported in their exit interviews that having the opportunity to observe the production process from design through rehearsals to a finished production was their favorite part of the course. If I repeat this course, I would make sure that I was directing at the same time so that I could retain this element.

## HONORS 130: ART AND IMAGINATION

### Professor

Joe Thomas

I encourage students to stop by and see me. If they are having problems or not doing as well as they think they should, they should see me *immediately*! I can be very helpful at that point—but I have no sympathy at the end of the semester after all the grades are complete.

### Texts

Henry Sayre, *A World of Art* (rev. 4<sup>th</sup> ed.)

Terry Barrett, *Interpreting Art: Reflecting, Wondering, and Responding*.

### Course Description

This course is intended to be both a general introduction to the methods and meanings of visual arts, while simultaneously having students push the boundaries of their own imaginations by “getting their feet wet” in artmaking. In addition to the standard sorts of lectures and assignments, students need to be prepared to deal with open-ended assignments and come up with their own ideas. The goal is to make students visually literate and to stir up the creative, right side of their brains. Students should be able to visit a museum or art gallery and intelligently evaluate what they see.

### Class Attendance

Attendance comprises the bulk of the participation grade. I’ll allow three unexcused absences—more than that will affect participation grades negatively. Excused absences must include valid documentation.

### Grades

|                   |          |
|-------------------|----------|
| Test 1            | 100 pts. |
| Test 2            | 100 pts. |
| Essay 1           | 100 pts. |
| Essay 2           | 100 pts. |
| Participation     | 100 pts. |
| Projects/homework | 200 pts. |

There is no “extra credit” in this class.

The participation grade includes attendance, class discussion, paying attention, etc. Just coming to class daily assures a “C” for that grade. Students have to talk and ask questions and make sure I know who they are in order to go higher than that.

## TEACHING ARTS AND HONORS: FOUR SUCCESSFUL SYLLABI

There's no need to worry about not having previous background in art or feeling any lack of natural aptitude. This class is less about skills than ideas.

### Studying

Tests are multiple choice or short answer and involve applying terms and ideas to images. Many images on the tests will be found in the text. Up to 50% of the test questions may be based on works unknown to the students and for which they must *apply* what they know. I may sometimes put additional images in a slide viewing box in the hall; students are responsible for remembering these images, and I provide notice when they are available for study. A number of questions will also be based on readings and lectures. By coming to class each day and keeping up with the reading, students should have little trouble with the tests.

### Syllabus

This course schedule is tentative. I would like to leave it open-ended so that I can respond to student' own goals and interests and to possible exhibitions this semester.

|                                 |   |
|---------------------------------|---|
| <i>Week 1, Jan 18–20</i>        | Introduction to course. What is art about? Sayre, 3–41.       |
| <i>Week 2, Jan. 23–27</i>       | No class Jan. 23. Purposes of art. Sayre, 42–79.              |
| <i>Week 3, Jan. 30–Feb. 3</i>   | Elements of art. Sayre, 80–165.                               |
| <i>Week 4, Feb. 6–10</i>        | Elements of art and principles of design. Sayre, 166–93.      |
| <i>Week 5, Feb. 13–17</i>       | Principles of design. Sayre, 166–93 (cont'd).                 |
| <i>Week 6, Feb. 20–24</i>       | Formal analysis. No class Feb. 22–24. Work on first essay.    |
| <i>Week 7, Feb. 27–Mar. 3</i>   | Two-dimensional media. First essay due Mar. 3. Sayre 194–243. |
| <i>Week 8, Mar 6–10</i>         | Two-dimensional media. Sayre, 244–71.                         |
| <i>Winter break, Mar. 13–17</i> |   |
| <i>Week 9, Mar 20–24</i>        | Two-dimensional media. Sayre, 313–17; 327–39.                 |
| <i>Week 10, Mar. 27–31</i>      | Three-dimensional media. Sayre, 272–89                        |
| <i>Week 11, Apr. 3–7</i>        | Three-dimensional media. Test 1. Sayre, 289–97;               |
| <i>Week 12, Apr. 10–12</i>      | Craft media. Sayre, 298–313.                                  |
| <i>Spring Break, Apr. 13–18</i> |   |
| <i>Week 13, Apr. 19–21</i>      | Alternative media. Sayre, 317–26; 340–53                      |
| <i>Week 14, Apr. 24–28</i>      | Architecture. Sayre, 354–88.                                  |
| <i>Week 15, May 1–5</i>         | Architecture. Sayre, 354–88 (cont'd)                          |



May 8, 10–12 AM (9:00 class)      Test 2.

May 10, 8–10 AM (10:00 class)      Test 2.

Second essay due by 5:00 PM Wednesday, May 10.

## Writing Assignment #1: Formal Analysis

For this assignment, you will analyze an actual artwork on campus. You will be given a choice of two possibilities: one that is three-dimensional and one that is two-dimensional. To complete the formal analysis you will need to consider the questions below in the course of a 3–5 page, typed, double-spaced essay. Feel free to create visual aids or diagrams if that will help in your analysis; these do not count as part of your length and may be considered as separate from the text. You may want to take photographs or make sketches of different angles (in the case of sculpture) or create the kinds of analytic diagrams that are used in your textbook, whatever you think will help in making your analysis clear.

Use the terms and ideas that you have been introduced to in the first part of the course on the elements of art and principles of design. Remember, this is art, and more than one response is possible. Your job is to support your analysis logically and knowledgeably. Be specific. Don't just say, "There's movement in this work;" tell me where and how. Don't get all caught up in the subject, either.

Discussions of some aspects may be limited to just a sentence or two; others may require a paragraph or two (depending upon how concisely you are able to write). Depending upon which work you choose, some elements or principles may have very little (if any) impact on the work; part of your job is determining what all is involved in a particular composition and to what degree. The questions below are reminders and guidelines. You may find other aspects worthy of discussion. I am particularly interested in reading your own original analysis. An "A" paper will be a well-organized, concise analysis of the composition of a work of art that shows a mastery of the vocabulary and artistic principles that you have learned.

Regarding your use of English: this is a college paper. Organize your ideas before you write. Use proper grammar. Spell everything correctly. Check your punctuation. Proofread your paper. Excessive grammatical and/or typographical errors will affect your grade negatively. Staple your analysis at the corner—don't use those bothersome plastic folders. Put your name and class time at the top of the first page. You should be able to complete this assignment by using what you have learned in class, but if you feel it is necessary to do research, you must credit all sources properly: no copying without quotation marks; no paraphrases without footnotes.

- What kinds of lines does the artist use? How do they contribute to the work?
- What is the role of shape? What sorts of shapes are used?
- What about space? Is illusionistic space created? If so, how? How deep or shallow is it? Does scale come into play?

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- What kinds of textures does the artist use? How important are they?
- Describe the use of color and light. What is the range of the colors? Is there a particular color scheme? Do color and light interact with the other elements?
- Does this painting show movement? If so, how is it created? How important is it?
- What is the overall organization of the painting?
- Does the artist use repetition? If so, how?
- Is rhythm part of the composition? How is it created and what is its effect?
- In what ways does the artist create variety?
- How is this artwork balanced (or not)?
- Where is the emphasis?
- What is the focal point and how is it created?
- What element(s) is (are) dominant?
- Can you apply the principle of “economy of means” to this painting? Explain.
- Is proportion important here? Explain.
- Finally, how do all these work together to achieve a successful, unified composition (if you feel that this is the case)? What is the overall effect or feeling that the painting suggests to you? How has that been achieved through the formal elements you have analyzed?

### Writing Assignment #2: Exhibition Review

Write an exhibition review of one of the art exhibits in the University Gallery or elsewhere this semester. This will be an exercise in art criticism. You should use the exhibit reviews at the end of each issue of magazines such as *Art in America* or *Artforum* (available in current periodicals section of the library) as your model. Read a few of these to get an idea of what an exhibition review should be like. This is a different type of writing than the formal analysis. It requires you to form an opinion and/or develop an interpretation and then explain and support it.

An art exhibition is more than just the sum of its parts. Chapter 8 in *Interpreting Art* will provide some useful guidelines and principles (and other parts of this book may be helpful as well). Think about your own interpretation and reaction to the work as well as any written or other information you can find. An exhibition review evaluates the entire exhibition, and mentions specific works to elucidate that evaluation. Thus, it is not necessary to discuss each work individually. However, do include the basic information about the show (who, where, why, etc.).

Consider the medium and goals of the artist or artists. Is it a group show or a solo exhibition by one artist? How effective is it? Were the works well-chosen? Does the installation complement the content and medium? What message or messages is/are offered by the show? What are the best and worst points of the exhibition? You may deal with these or other points as you evaluate and

interpret. Be sure to support your opinions logically and specifically. The length of each of these essays should be 500–750 words (2–3 typed, double-spaced pages, approximately 1-inch margins). Being able to sum up your opinions and ideas concisely is going to be one of the biggest challenges of this assignment.

Other Guidelines: Just staple papers at the corner—no folders. You need not make these research papers. However, if you would like to do a little research, be sure to give credit to any sources whose ideas you use. That means citations (see section below on plagiarism). Most likely, the only thing you might be citing would be artists' statements or gallery information. I am much more interested in seeing you exercise your newfound knowledge to draw your own conclusions than I am in seeing you quote or reiterate what others have said.

Regarding your use of English: These are college papers. Use proper grammar. Spell everything correctly. Check your punctuation. Proofread your paper. Please note that titles of artworks are italicized or underlined, *not* put in quotation marks. Excessive grammatical and/or typographical errors will affect your grade negatively. Organize your material before you write. Use all of the tricks that you have learned in English Composition classes. Contrary to popular belief, proper grammar and composition are not just for English classes. Take every opportunity to learn these skills; one recent report showed that almost half of all resumes submitted to Fortune 500 companies are immediately thrown away because of poor spelling, grammar, and English usage. Don't let this happen to you!

Plagiarism: Don't do it. I have in the past and will in the future deal severely with plagiarism.

Plagiarism occurs whenever you use outside sources (books, encyclopedias, magazines, etc.) for ideas or information and do not clearly credit the source of your information. If you consult books, museum catalogs, or even the wall label in a museum, use utmost care that you do not borrow ideas, phrases, or information from these sources without documentation.

Exactly how far one must go in documentation can vary to some degree. Some authorities see no need to document the sources of information such as biographical data on artists. This can lead to confusion in some cases since not everyone agrees even on such basic facts. If you reference your source, then people who read your work know where you got your facts and can decide for themselves if your source is reliable. Very widely known historical data, subject to little dispute (i.e., World War I lasted from 1914–1918) would not need to be footnoted. However, when in doubt, use a footnote. Be absolutely sure that any phrases taken unchanged from a source are put into quotation marks and citations given. It doesn't even have to be a whole sentence: "Sometimes referred to as a 'disgusting piece of trash,' [4] I nevertheless found the work fascinating." If you cite your source but don't include the quotation marks, it's still plagiarism because you've stolen the author's words and suggested that you're paraphrasing. So make sure when you paraphrase that you really use different words to restate the author's idea.

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If you choose to do some research, you may use any style of documentation you wish as long as it is consistent and cites the source specifically (including author, title, publishing information, and page numbers). Examples may be found in the University of Chicago Manual of Style (or Kate Turabian's abbreviated version) or the MLA Stylesheet. You may credit your source in your text: "According to the work's wall label at the Museum of Fine Arts, this artist killed herself by consuming vast quantities of oil paint," or "The artist's statement suggests that the work symbolically represents 'another era,' as she puts it."

Penalties can range from failure on the assignment to failure for the class, depending on the severity of the offense. Expulsion can be considered in certain cases. The same goes for cheating on tests. All of this falls under the category of "Academic Dishonesty," and I invite you to investigate that topic further in the appropriate university publications. I hope that you will come to see me if you have any questions about this or do not understand how to avoid plagiarism.

### ***Commentary—Joe Thomas***

My approach to this course was to modify an art appreciation class of the sort I commonly teach to beginning students in order to emphasize creativity, imagination, and problem-solving. The goal was threefold: 1) familiarize students with the basics of art so that students would feel comfortable and prepared to see art in a museum, gallery, or other setting; 2) show the value of art in civilization and its complex relationships with the entire body of scientific and humanistic learning; 3) break down preconceived, restrictive notions about art and tap into students' own creative energy. Initially I had envisioned a course that would focus on detailed case studies of famous individual works in each major medium: for instance, a week on Michelangelo's Sistine Ceiling, and a comparative study of Christian, Islamic, Hindu and Buddhist places of worship. However, I was unable to find a textbook appropriate to this sort of "greatest hits" approach. I then decided to scale down this aspect of the course in favor of a series of studio projects. My hope was that these open-ended assignments would help to "loosen up" students accustomed to a rigidly structured academic program as well as to challenge the common protest, "I'm not an artist."

The course was organized in several sections. The introduction explored why people make art (nobody really knows! although Ellen Dissanayake's evolutionary theories were introduced) and various functions of art. A long unit covered the traditional elements of art and principles of design, emphasizing their universality across time and cultures. Subsequently, two-dimensional and three-dimensional media were explained, and we concluded by looking at architecture. I had hoped to end the semester by discussing the evaluation and interpretation of art in some detail, but things just took longer than originally estimated. Classes ranged from standard lectures to film viewings to workshop formats.

Two tests were multiple choice and largely involved application of terms and concepts to both known and unknown artworks. There were two major writing assignments; students received elaborate written instructions for each. The first was a formal analysis of a work of art on campus in which students applied the ideas learned in the unit on the elements of art and principles of design. Students nominated works they found on campus and then voted on one two-dimensional work. I then chose a three-dimensional work as a purposeful contrast to the two-dimensional one. Students could analyze either for their papers. The second writing project was very different: a review of an art exhibition on campus or elsewhere. They were to read reviews in art magazines in the library in preparation. As an interpretive, evaluative piece of writing, this assignment was in stark contrast to the highly analytical, formal approach of the first essay. Students also received a participation grade (partly determined by attendance) and a major grade based on homework and studio assignments.

Studio projects were not defined in the syllabus simply because I had not made final decisions about them when the class started. The first day of class, on the back of an index card with their contact information, I had students draw self-portraits of themselves as animals, either real or imagined. This became an avenue into their personalities during an introduction period. Also in the first week, students created *cadavres exquis*. This surrealist game involved groups of students. Each student drew one section of a piece of folded paper without looking at anything but the edge of what the previous person had drawn. The concept was a bit shocking for students who believed art was only about mimesis. In introducing the elements of art, students experimented using various kinds of line and different media. They also did interpretive line drawings, abstractly representing words such as "tackle" and "torment" using line alone. While studying color, students painted color wheels along with value and intensity scales. This was a rather taxing and time-consuming project, but there is nothing like it for creating an understanding of the different components of color. During the two-dimensional media unit, students created small abstract paintings on tag board inspired by Kandinsky. Once again, using Kandinsky's loose, colorful paintings as a model (as well as his thoughts about art and meaning) helped students move away from the definition of art as skill and mimesis. They also made collages after looking at examples of various approaches to this medium in class. For a three-dimensional project, students were asked to save plastic and metal lids for the entire semester. Hot glue or Sobo was used to create a relief sculpture with the lids on corrugated cardboard or foam-core, which was then spray-painted in black, white, or gray (in the manner of Louise Nevelson). For the more elaborate projects, one or two class days were spent working on them, and they were completed as homework. Except for the color wheel, each assignment was evaluated as "check," "check-plus," or "check-minus." Students who showed imagination, daring, and careful effort were rewarded with "plus" designations. Students who clearly gave little thought or effort received "minus." Most received "checks." As a project with clearly

defined goals (and involving the most class time) the color wheels received a standard number grade and comments. Outstanding projects were displayed in the glass cases outside the classroom. At semester's end, students turned in all their projects in a portfolio for final review. The portfolio itself could be as simple or as complex as they liked.

A variety of other content was included. I showed a film of artist Paul Cadmus making egg tempera and talking about his work. I also showed the documentary film of Christo's *Running Fence*. A visit to the University Gallery demonstrated for students the practical aspects of looking at art in a formal environment, and students were asked to visit another show as homework. Students also visited the printmaking and painting studios during class. Artworks were brought to class from the university's permanent collection for students to identify by medium; I awarded small token prizes to the best "identifiers." The final class day was an architectural tour of campus to discuss what made good, interesting buildings.

The majority of students seemed to respond well to the material. As expected, some had trouble with open-ended creative assignments, but the "pass/fail" evaluation structure helped to increase their comfort level. Many students surprised themselves with the results of their studio projects, as I had hoped. I was pleased by the concern of many students at the end of the course with making sure that their artwork was returned to them. They really had taken ownership and a sense of pride in their achievements. Other art faculty and students commented very positively on the work that was displayed. Grades were about 40% A, 50% B, and 10% C. Participation and studio projects were primarily used (for students who did well in these categories) to prop up lower test and essay grades. Student evaluations were not conducted because of a lack of class time.

If doing this course again, I would make several changes. First, I would not use the same text. *A World of Art* included some bizarrely inappropriate commentary and not enough non-Western artwork. I would probably use the same text as I do for my usual art appreciation class, *The Art of Seeing* by Paul Zelanski and Mary Pat Fisher. It's simple and focuses on the content I use. More importantly, I would try to work out a way to have the class time extended or a laboratory section added. It was not really possible to do the amount of studio work I wanted without extra class time, and students often needed encouragement and assistance while working. Some interesting discussions often arose from questions asked while students were working. Overall, however, I believe that a combination of hands-on studio work and traditional lectures provided a basic knowledge base while simultaneously allowing for imaginative expression.

## HONORS 130: EXPLORATION OF CONTEMPORARY MUSIC AND THE ARTS

### Instructor

Dr. P. Brent Register

### Course Description and Objective

*HON 130: Exploration of Contemporary Music and the Arts* is a survey of innovations in twentieth-century art forms. The course focuses simultaneously on the significant social, economic, political and cultural events of this period. By necessity, students are briefly exposed to musical characteristics of previous arts periods (Renaissance, Baroque, Classical, Romantic) in order to understand more fully the twentieth century's radical departure from traditional performance practices. Beginning with the late 1800s, the course then explores the artistic, philosophical, and compositional revolutions that characterize the arts of the twentieth century. All significant "isms" are explored, including serialism, impressionism, nationalism, minimalism, eclecticism, and neoclassicism. The course will include presentations and lectures from arts professionals. These include Dr. Joe Thomas (Art), Robert Levy (Theatre), Lisa Johnson (Music), and Dr. Peggy Hunt (Dance). At the successful completion of this course students will be able to:

- intelligently discuss significant styles, composers, compositional techniques, and representative compositions in twentieth-century music;
- relate their understanding of twentieth-century music to various disciplines such as the visual arts, philosophy, and other performing arts; and
- recognize various compositional styles through listening and/or viewings.

### Text

There is no required text for this course. There is, however, an ample number of articles that students are expected to read prior to each class session. Many articles are found in *The New Grove Dictionary of Music and Musicians* (20 volumes), edited by Stanley Sadie. *The New Grove* is found in the reference room of Carlson Library. Additional reading assignments may be included at the discretion of the instructor. For your convenience, a couple of *New Grove* articles can be found and downloaded at: <http://www.groverefence.com/GroveMusic/TNGMMFreeArticles.asp>. The articles available at this site include "Renaissance," "Baroque," "Classical," and "Romantic."

## Grading Process

|                  |                                     |
|------------------|-------------------------------------|
| A = 92–100       | Test #1 (TBA) . . . . . 25%         |
| B = 83–91        | Test #2 (TBA) . . . . . 25%         |
| C = 74–82        | Research Report . . . . . 15%       |
| D = 65–73        | Final Exam (Cumulative) . . . . 25% |
| E = 64 and below | Class Participation. . . . . 10%    |

## Note

Regular attendance is expected. Excessive absences may result in withdrawal from the course and the assignment of E for the semester grade. Plagiarism is not acceptable and results in the automatic failure of this course.

## Tests

There are two written tests and a final exam. Each test includes a listening component from taped recordings which are placed on reserve in the Carlson Library. Please be advised that all materials placed on reserve in the IMC at Carlson Library are property of Clarion University or the personal property of the instructor. Removal of any materials from the library is considered a theft.

## Required Listening for Examination #1

(This is a sample of one of the three required listening components.)

### Medieval (circa 300–1450)

- 1 Gregorian Chant—*Alleluia/Vidimus stellam*

### Renaissance (1450–1600)

- 2 Anonymous—*Sumer Is Icumen In*
- 3 Josquin—*Allegez moy, douce plaisant brunette (6-part vocal)*
- 4 Josquin—*Allegez moy, douce plaisant brunette (lute version)*
- 5 Josquin—*El grillo è buon cantore*

### Baroque (1600–1750)

- 6 Purcell—*Dido and Aeneas, “Dido’s Lament”*
- 7 Bach—*Fugue in g minor*

### Classical (1750–1825)

- 8 Mozart—*The Magic Flute, “Within the hallowed portals”*
- 9 Beethoven—*Symphony #5, first movement*

### Romantic (1825–1900)

- 10 Schubert—*Erl-King, op. 1*
- 11 Wagner—*Lohengrin, Act III “Prelude”*

### Expressionism (1900–circa 1925 Germany)

- 12 Schönberg—*Pierrot Lunaire, “Mondestrunken”*
- 13–15 Webern—*Drei Lieder, op. 18*



## Final Research Project

In keeping with the Honors Program 2004–5 theme, “It’s a Small World,” and Clarion University’s sponsorship of the 2005 Summer Honors Program, the following final project has been designed. Research will focus on one aspect of the art/music world, namely Paris, and concentrate on aspects of one particular period, 1850–1914. There are six allotted dates for presentations. There are eleven general topics. Beneath each general category are listed individual topics. Group leaders select one of these topics. Other students select two of these topics and prepare five-minute PowerPoint presentations. Students do research individually but must work together to create a presentation that is informative, non-repetitive, and works as a cohesive whole. This is the responsibility of the group leader. The topics are:

### *April 12 (12)*

- Late-romanticism in music
- Paris Opera Garnier
- Hector Berlioz
- Richard Wagner (in Paris)
- Camille Saint-Saens
- Gabriel Fauré
- Charles Gounod
- Georges Bizet
- Jules Massenet
- Cesar Franck
- Vincent d’Indy
- Paul Dukas

### *April 14 (14)*

- Realism in Art
  - “Academic Art” (French Academy)
  - Ferdinand-Victor-Eugène Delacroix
  - Gustave Courbet and Jean-Baptiste-Camille-Corot
  - Pierre Puvis de Chavannes and Jean-Francois Millet
- Art: Symbolism
  - Gustave Moreau
  - Emile Bernard and Eugène Carrière
  - Auguste Rodin
  - Odilon Redon and Pierre Puvis de Chavannes
- Literature: Symbolism
  - Stéphane Mallarmé
  - Paul Verlain
  - Maurice Maeterlinck and Charles Baudelaire

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### *April 19 (10)*

- Art: Impressionism
  - Claude Monet
  - Édouard Manet
  - Pierre Auguste Renoir and Edgar Degas
  - Camille Pissarro and Alfred Sisley
- Music: Impressionism
  - Claude Debussy
  - Maurice Ravel
  - International Exhibition of 1889
  - Japanese influence (Le Japonisme et l'Orientalisme)

### *April 21 (9)*

- The Ballet Russes in Paris
- Sergei Diaghilev
- Vaslav Nijinsky and Bronislava Nijinska
- Igor Stravinsky
- *L'Oiseau de Feu*
- *Petrouchka*
- *Prélude à l'Après-midi d'un Faune*
- *Daphnis et Chloé*
- *Jeux*

### *April 26 (10)*

- Art: Cubism
  - Pablo Picasso and Georges Braque
- Art: Post-impressionism
  - Vincent van Gogh
  - Georges Seurat
  - Henri de Toulouse-Latrec
  - Paul Cézanne
  - Paul Gauguin
  - Henri Matisse
  - Henri Rousseau

### *April 28 (10)*

- Music: Neoclassicism
  - Erik Satie
  - Jean Cocteau
  - *Parade*
  - Les Six
- Art: Les Nabis
  - Paul Ranson and Paul Sérusier
  - Édouard Vuillard
  - Maurice Denis and Pierre Bonnard
  - Ker-Xavier Roussel and Felix Vallotton

## Syllabus

| <u>Date</u>   | <u>Topic</u>   | <u>Assigned reading<br/>for next class*</u>                                  |
|---------------|--|--|
| <i>Week 1</i> |  |  |
| Tues.         | Introduction   | New Grove: "Medieval,"<br>"Renaissance"                                      |
| Thurs.        | Overview: Music during Antiquity,<br>the Middle Ages and Renaissance   | New Grove: "Baroque"   |
| <i>Week 2</i> |  |  |
| T.            | Overview: Music during the<br>Baroque Period   | New Grove: "Classical,"<br>"Romantic"  |
| Th.           | Overview: Music during the<br>Classical and Romantic Periods   | New Grove: "Post-Romantic"   |
| <i>Week 3</i> |  |  |
| T.            | Overview: Romantic and<br>Post-Romantic Music  |  |
| Th.           | Twentieth-century compositional<br>techniques  | New Grove: "Arnold Schoenberg,"<br>"Alban Berg,"<br>"Anton Webern"           |
| <i>Week 4</i> |  |  |
| T.            | Germany: Expressionism   |  |
| Th.           | TEST 1   | New Grove: "Claude Debussy,"<br>"Maurice Ravel"                              |
| <i>Week 5</i> |  |  |
| T.            | France: Impressionism  | New Grove: "Igor Stravinsky,"<br>"Serge Prokoviev,"<br>"Dmitri Shostakovich" |
| Th.           | Russia: Stravinsky, Prokofiev,<br>Shostakovich, The Mighty Five, Scriabin  |  |
| <i>Week 6</i> |  |  |
| T.            | <i>Guest Lecture: "The Visual Arts in the Twentieth Century"</i><br>Dr. Joe Thomas, Associate Professor of Art, Clarion University |  |
| Th.           | <i>Guest Lecture: "The Psychology of Art"</i><br>Dr. Iseli Krauss, Professor of Psychology, Art Enthusiast                         |  |
| Sat.          | <i>Carnegie International Field Trip, Pittsburgh, PA</i>   |  |
| <i>Week 7</i> |  |  |
| T.            | <i>Guest Lecture: "The Modernization of Music"</i><br>Dr. Lisa Johnson, Assoc. Dean, Mannes College of Music, NYC                  |  |
| Th.           | <i>Guest Lecture: "Trends in Contemporary Theatre"</i><br>Robert Levy, Asst. Professor of Theatre, CUP                             |  |

## TEACHING ARTS AND HONORS: FOUR SUCCESSFUL SYLLABI

### Week 8

- T. Guest Lecture: *"Dance in the Twentieth Century"*  
Dr. Peggy Hunt, Professor of Dance, Radford University, VA  
*location: TBA*
- Th. Guest Lecture: Dr. Peggy Hunt      New Grove: "Nationalism,"  
(Session II) *location: TBA*      "Aaron Copland"

### Week 9

*NO CLASSES—Winter Holiday*

### Week 10

- T. Nationalism      New Grove: "Neoclassicism,"  
"Les Six,"  
"Paul Hindemith"
- Th. Neoclassicism

### Week 11

- T. *TEST 2*
- Th. *NO CLASSES—Spring Vacation*

### Week 12

- T. *NO CLASSES—Spring Vacation*
- Th. Experimental Music in America (pre-1945)

### Week 13

- T. Indeterminacy      New Grove: "Minimalism"  
Eclecticism
- Th. Minimalism, Post-modern and  
more recent trends

### Week 14

- T. *Presentations*
- Th. *Presentations*

### Week 15

- T. *Presentations*
- Th. *Presentations*

### Week 16

- T. *Presentations*
- Th. *Presentations*

Final Examination TBA

Additional reading assignments may be included at the discretion of the instructor.

## **Additional Information**

The instructor is currently working with the honors administration to organize a field trip to Carnegie International Exhibit and possibly an evening event in Pittsburgh.

### ***Commentary: Brent Register***

This course was presented in a lecture format, which may be more comfortable for many instructors. In order to approach the radical changes to the arts in contemporary society, I first had to present an historical point of reference. The first several weeks were a brief outline of the various music periods, detailing some of these identifying characteristics.

The second part of the course outlined all of the various “isms” found in contemporary art, theatre, and music. Various guest lecturers were incorporated for their expertise. Most of these guests were professors on the Clarion campus or past acquaintances who were willing to share themselves for one lecture. It made the course more interesting for the students and provided me with the opportunity to learn as well. The dance component was a bit challenging as it was definitely hands-on and the students are generally more “in their head” and not “in their bodies.” I had worked with this particular instructor many times and knew that she would be able to create a lasting experience that was not intimidating.

Our geographical area is fortunate in that we are in close proximity to Pittsburgh. The Carnegie Museum of Art hosts the triennial *Carnegie International* that presents some of the leaders in contemporary visual arts from around the globe. A bit of research allowed me to know which artists would be represented in the exhibition and thus prepare the students for a field trip to Pittsburgh. The exhibition served as a true educational experience and built community within the class.

The final portion of the course was student driven. A representative period, in this instance “Paris from 1850–1920,” was chosen for student presentations. I chose the topics, and the students were required to give five-minute presentations using PowerPoint. It was an interesting way to examine the wealth of the arts in one brief snapshot of time.

The course was successful for both the instructor and the students. Student comments included “Interesting, I apply this information everyday,” “Good course, just not interested in this type of music,” and “Helped fill in the gaps in my music history and make connections.” The combination of student involvement, various speakers, and a field trip appealed to the students while exposing them to a wealth of ideas about the arts.

## CONCLUSION

Each of these courses was redesigned specifically for the honors population. As mentioned, the Clarion University Honors Program maintains a policy that honors students should not be punished with heavier work loads because of their involvement in the program. To the contrary, instructors approach these courses as a way of offering their discipline that could not occur in traditional, non-honors courses.

The instructors found that interdisciplinary connections were more readily made with honors students and that most had some previous experience or exposure to one of the arts. Information could be relayed at a rapid pace. In comparison to non-honors arts majors, however, the instructors had a general consensus that the honors students were “locked into their heads, locked into their bodies, and less willing to take chances.”

Many honors students appeared to misunderstand and be more vocal about the apparent “subjective” grading process. Although the majority of these courses included a written test component for assessment, they included also a variety of subjective evaluations by the instructors. This subjective assessment, which presents a greater challenge to the instructor and the student, is a normal part of education in the arts. Each instructor provided several theories and examples of what is typically considered “excellence” in the disciplines. The concluding assessment was often based on individual growth rather than a final project.

Our primary goal was to teach a long-lasting appreciation for the arts since the majority of these students will inevitably be the consumers and future patrons of the arts. These future scientists, medical professionals, and business leaders have now experienced dance on the stage, a role in a theatre piece, the creative process of the visual arts, or the rigors of composing a piece of music. This is what these courses are about: keeping the arts alive for future generations.

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# Service Learning in the Honors Composition Classroom: What Difference Does It Make?

ANN T. PARKER

SOUTHERN POLYTECHNIC STATE UNIVERSITY

## INTRODUCTION

I grew up in a family where helping others was a given. My parents have always been generous with their time, their money, and their tangible donations. I can remember many occasions when we took food, clothes, or household items to families in our community who were in desperate need of such basic necessities.

As a fitting result, I now encourage my own children, ages twelve and fourteen, to volunteer. We assist families during the holidays, make and deliver lunches to children for a local ministry's summer lunch program, and work with a local pet adoption facility to help homeless dogs find permanent homes, just to name a few of the ways we try to help out locally.

Fortunately, many of today's youth have ample opportunities to serve others, not just within their own families but in their schools as well, from elementary age all the way through college. Collection drives for school supplies and canned/dried foods have become commonplace for the students in my community. It is a wonderful sight when kindergartners hop off of the school buses and rush to place their packs of paper and pencils or cans of soup in the designated bins for their less fortunate peers. What a wonderful example of service at such an early age!

This sense of volunteerism that I have grown up with and now work to instill in my own children made me wonder how I could encourage my freshman composition students to become more involved in their community as well. Although I had known many students who were dedicated volunteers through their churches or other organizations such as the Boy Scouts, much too often I heard students espouse the idea "It's all about me." How much money can I make? Why should I care about others' problems? I'm just a college student. I don't have money or time to dedicate to anybody else. I've got enough to worry about just trying to get through the next assignment, the next exam, the next week!!! These are just a few of the comments I would hear when we discussed moving outside the classroom walls, out of the "Ivory Tower," so to speak.

However, the university's Honors Program, which encourages community service among its students and suggests active participation in various volunteer organizations ranging from tutoring local Hispanic high school students to working as campus ambassadors, motivated me to get my Honors Composition students up and at 'em, literally. While composition is not a class that typically features service learning, my Honors Composition II class was the ideal place for this experiment in terms of class size, student motivation, and teacher expectations. The class was small, only twelve students, and I knew even before the semester began that these students were highly motivated to do strong, valuable work in order to keep up their GPA's and their resulting status as honors students. I believed that this was the perfect site for an inaugural exploration of our unit's theme of "Reality versus Make-Believe" and to connect it with service learning, a new concept for the students in this class.

### THE SERVICE PROJECT

In all of my composition classes I require three portfolios over the course of the semester. The portfolios include many components, ranging from daily exploratory writings required to prompt thoughtful class discussions, to photographs that visually support the students' writings, to final, longer papers and reflections that pull together the entire concept of the portfolio. The second portfolio asks students to study a concept of "reality versus make-believe." The subject matter may be whatever students prefer within the parameters of the overall theme. For example, students often choose topics that investigate their declared or potential majors, or the differences between being home-schooled and attending public school. With the honors class, however, I saw this particular portfolio as an opportunity for the students to do more as a group when they thought of their own lives, their own realities, versus what life is like a mere five miles away from our campus in Marietta, Georgia. We all know that life as a college student can be tough in more ways than one—academically, financially, and socially—but these students most often live in a bubble of college life: studying, working, and partying.

I did not want the students to forget what life is like in the real world for many men, women, and children. Poverty, homelessness, and hunger surround *all* of us, *all* of the time, whether we choose to see them or not. So I included a requirement in the second portfolio that the honors students and I would visit our local MUST (Ministries United for Service and Training) to serve breakfast for the residents of the temporary shelter there. Located a few miles down the road from our university, the Elizabeth Inn at MUST is an overnight shelter that houses men, women, and children for up to six months while the residents search for jobs and permanent housing. MUST also offers such services as a food pantry, clothing shop, and resumé and job assistance for the general population in need of such.

This added service component meant that the students and I would have to break into two groups of six students each (plus me), plan what we wanted



to serve for the two visits, arrive at MUST at 5:30 a.m., cook the food, and serve it. One can only imagine the moans I heard when I told them that they had to wake up by 5:00 a.m. to meet me at MUST. "You have *got* to be kidding?" "This is ridiculous!" "I don't know if I can get up at 5:00 a.m.," and on and on. But I stood firm, set the dates for our two visits, and worked to get the students motivated. I told them that the food they served to these men and women might be the only good meal the residents received all day. I reminded the students that each individual we would serve used to be someone's baby and that perhaps that baby's parents had all the hopes and dreams for him or her that their own parents had for them.

I provided an abundance of reasons and encouragement for our volunteerism as the dates drew near, and I also reinforced the idea that this experience was strongly relevant to the "reality versus make-believe" unit on which we were currently focused. At the time, our work in class involved reading, writing about, and discussing applicably related chapters from our textbook, *Seeing & Writing 3*, by Donald and Christine McQuade (2006). These chapters covered society's current notions of gender training, differences in race and class, and challenging visual images. Students were asked to explore in writing and in class conversation various topics related to these three main ideas; for example, one assignment asked them to consider how our attitudes towards different races are formed through societal expectations of skin color. Are we still stereotyping according to cultural cues? Another exploratory assignment asked students to consider how gullible society is when it comes to visual images. In this age of digital and often photo-shopped, air-brushed pictures, what do we need to consider as readers of visual documentation? How can we tell if a visual image is authentic? What is real about the image, or how much has been altered to influence us to reach an expected conclusion? Likewise, with our visits to MUST, I hoped that the students would connect these ideas of what we perceive as real, in this case homelessness, to the validity of that reality. Are all homeless people living on the streets? Do they care if they have jobs? Are they unclean? Why can they not do *something* to help themselves? In the act of serving, students would be faced with the task of better understanding a life that is foreign to them, and through follow-up exploratory writings they would be able to connect reality, make-believe, service, and learning.

A few weeks before we were assigned to serve breakfast, I asked the students to come up with a menu (within each group) that they would like to serve, and I reminded them that they would be doing all of the cooking. I was encouraged to see the two groups jump into the task of menu planning, fully discussing the food and drink options that might be nutritious for the residents without being overwhelming for a group of college kids to prepare. Group One decided on frozen waffles, scrambled eggs, and toast with milk. Group Two went with homemade pancakes, frozen sausage links, and orange juice.

With \$100 and support from the Honors Program Director, I headed to Costco, a national wholesale warehouse, to purchase the food. I was able to get

more than enough food to serve the expected fifty residents for under \$100, so I splurged and bought butter for the waffles and pancakes as well as some apple juice. The students were feeling good about their food choices when I reported that we were under budget with our shopping. I could tell that they were getting more excited about the prospect of our visits to MUST, even though they still felt the need to complain about the early mornings, which rolled around soon enough.

I arrived by 5:30 a.m. for our first group's visit and was surprised to see one of my students waiting on *me*! We headed to the kitchen building where a few residents were already standing outside at that early hour, met the director of the dining room, and set to work. Within a few minutes, the remaining students arrived, and I quickly "assigned" each student a job. Some kids whipped the eggs, some cooked, some set up the drinks, and everyone stayed busy. I asked everyone to bring a camera, so we all meandered about the kitchen and dining room to take photographs of our personal interpretations of what constitutes reality. Although we were not allowed to take pictures of the residents of the Inn for privacy reasons, the students could take pictures of the facility, the food, the setup, and each other, all of which allowed them to visually support their ideas of reality versus make-believe when they later reflected in writing on their experiences at MUST. The irony of a high-end fashion store's shopping bag full of donations for the kitchen was only one of the visual images that many students quickly noticed and photographed. They were beginning to ask questions about what constitutes the concept of "reality." For some, this means expensive clothes and the worry-free ability to purchase them; for others, it is donated food and someone to prepare it.

By 6:30 a.m., the residents were peeking inside from the porch, asking if they could come in to eat. When the announcement was given, approximately forty men and women of various races and ages poured through the door. They knew the routine: find a table, deposit their belongings that they would need for the day, and get in line to be served. The students enthusiastically greeted the residents and served the food they had carefully prepared. Some of the more outgoing students carried on small conversations with the guests as they moved through the serving line while the shy students offered good morning smiles. The residents were quickly served, and some came back for seconds before the community service volunteers assigned to work at MUST wandered into the kitchen to begin the clean-up.

We were finished. By 7:00 a.m., we were on our way back to campus, and we all were satisfied with our hour and a half of helping others.

The second group of students and I met the next week, with the same positive results. The most fun for me was seeing how concerned this particular group was about making sure that the pancakes they prepared were "perfect." They did not want to serve anything that would not be acceptable. "Yes," I thought. "They're getting it." Of course the residents should not receive less than perfect pancakes. After all, they are people just like the students and me.

## WHAT WAS LEARNED

When we met in class the following morning, after both groups of students had completed their service, we discussed the overall experience and how it fit into our ideas of serving others and what reality is like for more people than we would like to admit. One young man was embarrassed that he had asked if the residents *wanted* pancakes. “Of course they would want the pancakes. They’re homeless. What a dumb question,” he lamented. But I reminded him that not everyone likes pancakes, so why should we assume that, just because these people are homeless, they are going to eat anything put in front of them? We would not eat just anything, would we?

When the students reflected in writing on their visits to MUST, I saw how much the experience had helped them to reflect on themselves and how they might work to help those less fortunate. Their writing was strong and honest, exhibiting a purposeful voice. A clear connection between service and learning emerged. Chris, in his reflection entitled “The Irony of a Selfish Brat,” pondered:

There were so many kinds of people there, and they were probably all born in different situations. I found myself wondering what it was that brought them here. How did they come to be in this situation? Something that Mrs. Parker had said came back to me. She had said that she saw these people and tried to remember that they were someone’s baby. That somewhere there was or had been a mother and father who cared for that person. And then I thought about what it would be like for me, with my nice house and my closet full of clothes and my familiar things, if suddenly it were all gone.

[Unexpectedly], I realized that this wasn’t about me. All I cared about was helping these people feel comfortable and happy as long as I was there.

And Valerie used the opportunity to reflect on her personal expectations for volunteering when she wrote:

I was kind and helpful. Just like normal, I would suppose you would say. But I think MUST opened up new doors for me. I know that the people I served **were** and **are** every day people. However, I didn’t treat them that way. I’m not saying my actions were inappropriate but I think that there is room for improvement. To not consider any circumstances or differences, and treat everyone equally.

It opened my eyes to true reality and I can easily see myself doing something like this in the future.

## SERVICE LEARNING IN THE HONORS COMPOSITION CLASSROOM

Jason addressed the issue of his perception of the homeless prior to our experience:

The most major thing I noticed was how the clients were dressed and how they acted. I was expecting a really rough looking group of antisocials. However, most of them looked as if they were just another person headed off to work in the morning. They were clean and respectable looking, much more so than I would ever have thought. It's sometimes hard to remember that even the poorest of people still have a sense of self-worth and self-image.

He continued:

Our MUST trip was definitely a good experience for me. I realized that people can have it rough without actually living out on the streets every day. There are varying degrees of poverty, and the homeless are not the only ones who need our help. These turned out to be rather friendly, humble people. It was a good reminder that writing papers for college isn't such a pain when finding a meal is the biggest concern for some people.

Finally, Grayson offered this: "I can honestly say that I left MUST Ministries with a better understanding of what 'reality' is and that my world consists of certain aspects that cover 'reality' with whatever 'make-believe' I put into it."

All of the students had similar responses to this first-time experience; even getting out of bed at 5:00 a.m. did not seem so horrible after all.

### **IDEAS FOR OTHERS CONSIDERING SERVICE LEARNING**

Service learning fits easily into the honors composition framework because it asks students to look beyond, think more critically, and then reflect in writing on their experiences. These are a few of the goals that good composition teachers stress in their classes on a daily basis. Other classes can and often do also benefit from service learning. A plethora of organizations and institutions in any small town or large city is begging for assistance at any given time, not just during the holidays. The opportunity to move out of our comfort zones and into the realities of class and ethnic divisions could fit into almost any course. Students in psychology, education, history, or religion classes might benefit from tutoring adult learners, volunteering in nursing homes, or assisting at a religious organization of their choosing. Such instances of getting out of the classroom and into the community offer students (and teachers) the chance to study in an up-close and personal way how choices we make as individuals affect ourselves and so many others. What is life like for an illiterate adult? What can a college student do to help convince an at-risk high schooler to stay in school and graduate? How do some adults make the decision to place their

parents and grandparents into nursing facilities? What are the ramifications for everyone involved in such a choice? These are just a few of the questions that students may explore as a connection between the classroom and the community. Follow-up reflections, research papers, and capstone projects can be the result of connecting service to learning. As a result of these explorations, students are empowered to take what they have learned through service and spread it into other areas of their own lives as well as the lives of others so that the service and the learning do not stop once the project is over.

## CONCLUSION

So, service learning in the composition classroom? Yes, it *does* make a difference. It was an exceptionally fulfilling experience for the students and me in more ways than one. First of all, it got us out of the classroom and into the kitchen, literally and figuratively, in order to provide assistance to those less fortunate than we. Secondly, I believe it helped all of us to re-evaluate and reconsider our own expectations for service to others. The students felt encouraged to seek out volunteer opportunities on their own, and I was eagerly planning to bring another group of students to MUST the following spring. Next, it allowed the students to see another version of reality with which they are rarely confronted, and this tied in nicely with our class discussions of the overall theme of the unit. In other words, do our perceptions and expectations meet the reality of the situation? And lastly, it gave the students and me in our reflections of the MUST experience an opportunity to write, to open up on paper, to ponder, meander, evaluate, and express ourselves through words and visual representation. To compose. Add that to service learning, and one ends up with a great combination for helping others and learning more about oneself.

## EPILOGUE

Currently, one year after the initial field trip, I will take fifteen Honors students to serve breakfast at MUST; they will follow up with a research paper that investigates their individual choices of a local, national, or international social issue, the causes and long-term ramifications of the problem, and suggestions of activities that might allow them to become involved in the solution. Also, I plan to conduct follow-up interviews with the original class of honors students to learn if any of them have continued to seek out volunteer opportunities in other places and what impact those experiences have had on them. I want to know if our visit to MUST a year ago did, indeed, energize them to help others.

The author has received written permission from all students mentioned in the piece above to use their names and examples from their work.

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JIM LACEY

# First-Year “Initiation” Courses in Honors

JIM LACEY

EASTERN CONNECTICUT STATE UNIVERSITY

In 1993, the new director of the recently revived Honors Program at Eastern Connecticut State University discovered that even seniors in this small program did not know each other and that some of them, not wanting to be branded nerds, were reluctant even to identify themselves as honors scholars. The program clearly needed a culture, a sense of community, and pride. With ideas lifted from NCHC conference sessions, a number of initiatives were launched, including contracts with students, a revived honors club, student-sponsored social events, and active student participation in regional conferences. The most interesting and perhaps controversial method of achieving *esprit* was the development of intensive first-year courses, taught by the director, in which the entire cohort worked in groups with interns, upper-division honors students, who served as discussion leaders and mentors and graded papers and quizzes. This first-year program became very loosely analogous to basic training or boot camp in that it was an intense experience, eventually shared by everyone in the program. It fashioned a strong bond between all members of the freshman cohort and initiated them into the honors community.

## HONORS 200: A WRITING WORKSHOP AND SEMINAR

The director had inherited Honors 200, a standard writing course for first-semester honors students. Taken in lieu of the required freshman comp course, Honors 200 socialized new students to some extent by placing them all in the same section. The new wrinkles added by the director were to make substantial use of interns, to establish small groups for student responses to papers, and to include variations of City as Text® in some writing assignments.

The course, which met on Tuesdays and Thursdays, required students to read a chapter illustrating a rhetorical category (narration, description, process analysis, etc.) each week from a book of essays, review sections of a writing manual from time to time, and complete two writing assignments a week. The Thursday assignment, written in class, was a quick response to a question posed by the instructor about one of the assigned essays; it was graded by the instructor and returned the following Thursday. Students found writing an organized

## FIRST-YEAR "INITIATION" COURSES IN HONORS

paragraph or two with specific details in ten or fifteen minutes the most stressful component of the course, but they learned how to write a "topic sentence" (or at least get their point somewhere up front), provide transitions, and include relevant details. As the semester progressed, the quick-response writing became noticeably more fluent, and responses became longer, more detailed, and to the point. This once-a-week exercise was meant, among other things, to prepare students to perform well on essay exams and to think quickly and respond coherently in meetings, seminars, and colloquia.

During all class sessions students sat together with their interns in designated groups of four or five. Each Tuesday they came to class with papers that had been assigned by their interns the previous week to be completed out of class on a word processor. Class time was spent for the most part working with the hard copies of these papers. The interns, together with the instructor, usually devised a different strategy or approach each week to enliven discussion. One week students might begin by reading just their first sentences or paragraphs, the rest of the group indicating what such openings had led them to expect in the rest of the paper; another week students might be asked to jot down concrete nouns, specific adjectives, vivid verbs, or effective or awkward phrases while one of them read her paper; or the papers might be scrambled and randomly distributed and read to see if the group could identify the author by the style or point of view. The variations and added wrinkles, many of them suggested by the interns, turned out to be endless. There were only two rules: everyone in the group had to talk, and all reactions and comments had to be specific. "The paper was good" or "I didn't like it" was not sufficient; the student was required to say specifically what made the paper good or what might improve it.

Recruiting and guiding interns was easier than might be expected. For the first year, the instructor chased down potential interns in person, especially students who had been trained by the English department to be tutors, occasionally gently twisting a few arms. Thereafter, recruitment was easily taken care of online by choosing students who, as they had taken the course and were aware of what an intern did, volunteered for the position. In time, it became clear that, though tutor training was helpful, it was not necessary and that sophomores did as well as juniors and seniors. The instructor was pleased to discover that average, competent writers were often excellent interns, that quiet or shy interns were often more skillful than voluble ones in eliciting responses from groups, and that everyone who volunteered took the job seriously and was responsible.

Intern meetings with the instructor took place at the beginning of each class while the students reviewed their assignments in the hallway. When necessary, interns might also get together briefly at the end of class. At these meetings writing and discussion strategies that worked or bombed were reviewed, as were any problems with groups or specific students, and their possible solutions. At the outset the instructor distributed the following handout:



### Guidelines for Interns

Throughout the semester you will be conducting discussion groups, and assigning and evaluating papers. If at any time during the semester you feel you are being asked to undertake responsibilities beyond your competence or which make you feel uncomfortable, please bring the matter up immediately, either with the instructor or at an intern meeting.

Please keep a log of your experiences. Include comments on your group, the assignments, and each session. Feel free to write about individual students and their papers, problems, successes, and the like. These will be handed in whenever interns switch groups.

When grading papers, at least at first, give them a quick read, placing papers in three piles: the best in the excellent pile, most of them in the good pile, and the worst in the weak pile. You need not "correct" everything in a paper. A good strategy is to indicate what you as a reader had problems following. At the end of each paper say something positive and indicate one or two areas that might be improved. Grade from 1–10, an 8.5 being an average paper. Keep a record of student grades. At first grades should not be higher than 8.9 for those in the excellent pile, since we have to leave room for improvement. ***Be sure to make all corrections and comments in pencil!***

You will each have four or five students in your group. You may have to devise means of keeping everyone alert and participating. One method is to have the students write something from time to time, such as a response to a paper read. To include the shy and avoid a monopoly of talkers, have every student reply in turn to a question. Do not have students read entire papers at first. You may conduct business with your group via e-mail and schedule conferences if you wish.

Finally, read all the assigned essays thoroughly, and be prepared to engage students in discussions of this material. Prepare (or have students prepare) leading questions about the reading and turn to the anthology of essays whenever you have free time.

The instructor made an effort to create heterogeneous groups by mixing males and females as well as students from various backgrounds, but inevitably groups took on a character of their own. Some groups were outspoken and voluble, others quiet and reluctant to talk. Interns were, of course, much happier with the talkative groups, but techniques to restrain overly eager talkers and to encourage the shy were discussed at intern meetings. At specified dates throughout the semester, the interns switched groups so that students would

## FIRST-YEAR "INITIATION" COURSES IN HONORS

spend several consecutive weeks with each of them. At the outset of the course, each intern chose a general topic, such as the Eastern campus, the Windham/Willimantic area, home towns, friends and family, or social, political, or ethical problems. Then the intern developed, with the help of the instructor, specific topics for weekly assignments. For example, a number of specific assignments concerning, say, the Eastern campus might include a report on a club meeting, an event on campus, the story of a typical day or class, the atmosphere in the library or the gym at a specific time, an interview with a professor or administrator, and the like.

About twelve weeks into the semester, the quick-response writing on Thursdays began to wear thin, so the instructor decided, after discussing possibilities with the interns, to schedule formal debates during the final three weeks. For the purpose of these debates, teams of six were devised by mingling members of various groups more or less randomly. The teams chose topic statements and determined which members would take the affirmative and which the negative sides, who would be first or second speakers, and who would provide the rebuttal. The winning team and best speaker in each debate were decided by the interns. Students took these debates seriously, even with less than profound topics such as dogs vs. cats as pets or tampons vs. maxi-pads, the lone male in this debate holding his own with aplomb based on the experiences of four sisters! This exercise promoted fluency in speaking and the ability of students to think and react quickly. It also integrated students from different groups.

The most interesting and successful feature of the course was having the interns assign topics and grade papers. Since corrections and comments were in pencil, the instructor was able to erase those he deemed inappropriate or unnecessary and add his own remarks. There was no attempt to assure that all papers were graded on the same scale, but the instructor, by occasionally suggesting that a grade seemed too high or too low, made sure that the papers within any given group were graded relative to their merit. Most frequently the instructor found himself erasing corrections of perfectly acceptable locutions interns had been taught were incorrect, such as using contractions, ending sentences with prepositions, using the first person in an analysis, and the like. Students never questioned the suitability of being graded by other students; in fact, they rather liked the idea since the instructor, playing good cop/bad cop, used a lower average grade for the in-class papers written for him than the interns had been instructed to use for the out-of-class assignments. Similarly, there was no problem with one intern being more demanding than the others since all groups worked with each of the interns in turn. The fact that the groups and the interns were very different turned out to be a plus. Students learned to deal with the varying demands and expectations of the interns, some spirited groups looking forward to taking on the "tough" intern, and the interns learned how to work with very different groups.

## **HONORS 201: AN INTERDISCIPLINARY COURSE ON THE FAMILY**

Eastern's honors curriculum, by national standards, was rather slender, and the director realized that an additional interdisciplinary course would bring it closer to the norm and also insure that honors students would automatically complete the major category of general education requirement. Since all honors courses were usually filled by the time second-semester freshmen got to register, the obvious solution was to offer a new course for the entire cohort, thus plugging the gap. In 1997 a committee of students and the director developed a proposal for an interdisciplinary course on the family that would involve faculty from several disciplines as well as the director, who represented literature and would serve as majordomo participating in all class meetings. Many of the "guest faculty" eventually gave their three-week presentations to more than one cohort, but faculty as well as the disciplines represented varied from year to year according to availability and interest. So that most faculty would be available, Honors 201 was offered one evening a week in a three-hour session.

Each session of Honors 201 was divided into two parts: an hour-and-forty-minute presentation by a guest faculty member followed by a fifty-minute discussion, in groups run by interns, of case histories or other assigned reading. Two ten-minute breaks during the three-hour class restored everyone's alertness. Each week students read essays from an anthology on the family as well as articles and/or chapters from books that were provided by the faculty presenters and used as springboards for topics to be developed in class. Guest faculty lectured and encouraged discussion, each of them assigning one project or mini-paper using a concept or method in their discipline. Course grades were based on (1) these projects as evaluated by the faculty, (2) weekly quizzes developed, administered, and graded by interns, and (3) a semester project on some aspect of the family approved and graded by the instructor and presented, not read verbatim, by the student to the entire class at the end of the semester. The point was made that these semester projects were not just assignments to earn a grade but individual contributions by students to the substance of the course.

The group discussions, particularly of case histories, which took place after the second break when the guest presenters had left, at times got quite personal and emotional, with students recounting their own or close friends' experiences involving divorce, violence, abuse, and in one shocking case an attempted murder. Such frank discussion, which often went beyond the scheduled class time, suggests that students had become very comfortable with each other and their interns. Since much of the literature dealt with dysfunctional families and problems, the instructor from time to time emphasized positive aspects of family life.

Disciplines represented in Honors 201 included history, biology, sociology, law, psychology, economics, fine arts, and literature. Students enjoyed the change of pace provided by instructors representing different disciplines, and

## FIRST-YEAR "INITIATION" COURSES IN HONORS

again student evaluations gave high marks to the use of interns. Faculty were recruited from the Honors Council, from colleagues the director knew to be supportive of honors and lively classroom instructors, and from new faculty reputed to be exceptional teachers or recommended by honor students. The syllabus proclaimed in bold letters that enthusiastic and informed class participation was expected, and most students were willing to get involved. Almost all cohorts developed an *esprit* and made a point of impressing the guest faculty, and some presenters made a point of treating the class as advanced students rather than as freshmen. For example, a sociologist, who was also a lawyer, announced that she assumed honors students could handle the pile of legal briefs she distributed just as law students were expected to. The instructors were also aware that they were showcasing their discipline and might attract students to take more courses in their department or perhaps might attract new majors. It was an eye-opening experience for students to see the very different presuppositions and methods used, say, by a biologist as opposed to an economist in explaining the function of the family. Interns for Honors 201 were easily recruited on-line from students who had already taken the course and had demonstrated responsibility, tact, and common sense.

The interns in both Honors 200 and Honors 201 were unanimously positive about the experience, many of them reporting in exit interviews that this internship was their most challenging and rewarding educational experience. These two courses insured that the director got to know a great deal about the ability, character, and personality of each and every freshman and that first-year students developed camaraderie with each other and with their interns. Another advantage of having the entire cohort taking a class together was the advice the freshmen received from interns concerning course selection for the following semester. Interns, together with other volunteers from the Honors Club, at a session of Honors 200 as well as the Honors 201, made suggestions to students in their majors about course offerings. This advice was given frankly and at times in language the director would be reluctant to use. Since one of the goals of these first-year courses was to initiate students into the honors program, the advice of more experienced students concerning courses and instructors to take or to avoid and the occasional appearance of students representing the Honors Club or the Honors Council to inform to them about upcoming events were added bonuses.

## GRADES, PERKS, AND EVALUATION

For many faculty, students grading other students might seem questionable, unprofessional, or even unethical. Before embarking on such an unconventional course, the director gave serious consideration to the implications of interns, sometimes only sophomores, grading the papers and quizzes of first-year students. On the positive side, having this sort of clout, ordinarily a faculty prerogative, gave the interns genuine authority and an increased sense of responsibility while it motivated students to participate meaningfully in workshop sessions

since they knew they were being evaluated for their contributions to the group. After utilizing this technique for more than half a dozen years, the instructor became convinced that this procedure substantially enhanced the experience for interns and students alike. On course evaluations, especially in Honors 200 but also in Honors 201, "The Use of Interns" was consistently rated the most significant feature of the course. Similarly, on senior exit interviews, "The First-Year Experience" was approved enthusiastically.

For those dubious about students grading students, it should be pointed out that it was the instructor who assigned both midterm and final grades. In Honors 200, when it came time to determine grades, the instructor met with the interns to determine a composite "intern grade." The interns considered each student, commenting in turn on the student's writing ability and effort, reviewing the student's grades, and evaluating her/his contributions to the group. Interns ranking a given student substantially higher or lower than the others interns had done were asked to justify their evaluation. After some back and forth, with comments as well by the instructor, who had virtually read all the papers, a consensus was reached and the instructor recorded an "intern grade." The composite intern grade was then considered along with the twelve grades the instructor had recorded for in-class papers, his three grades for debates, and a class grade. In almost all cases there was no problem grading students holistically in this fashion. In the rare case of a student with an abrasive personality or one who had had a disastrous week or two for personal reasons, the instructor would decide whether or how these circumstances would be taken into consideration. In Honors 201, each week the instructor distributed quizzes and answers to the interns for the following week. Most interns made use of these quizzes, which were included in the instructors' edition of the text. They were also free to develop essay-style or short-answer questions on their own. Again, for midterm and final grades, a composite "intern grade" was agreed upon on the basis of the participation- and quiz-grades of each of the interns. These were combined equally with a composite grade from each of the guest professors and the instructor's grade for the semester project in two versions, the written and the oral report.

There were additional perks for interns and guest professors. Interns in both Honors 200 and 201 were awarded three credits in Honors 300, Internship in Honors, which could be used to replace one of the required honors colloquia. Faculty participating in Honors 201 were awarded half a credit toward their FLC, a practice not unprecedented at Eastern where faculty earn partial credit for students taking independent study with them and interns in courses for their disciplines.

At the conclusion of both Honors 200 and Honors 201, the course was evaluated by the students, the interns, and, in the case of Honors 201, the guest professors.

## CONCLUSION

Although this article is based on experiences with a small but growing honors program, some of the procedures detailed should be readily adaptable to larger programs. The use of interns with authority and responsibility is accepted enthusiastically by students and interns alike and enhances the learning experience. Treating freshmen in the honors program as capable of working both independently and in groups produces positive results. Rather than predigesting cases for the students, the sociologist/lawyer in Honors 201 expected them to work out for themselves the legal points at issue in several cases and to determine whether judgments were consistent or not. "Let the students do it!" in time became the director's motto in all aspects of honors. His experience with Honors 200 and Honors 201 suggests that honors students given authority and responsibility will do just fine.

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# Teaching an Honors Course Tied to a Large University Event

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## ABSTRACT

College- or university-wide events take place fairly often at academic institutions, and these events can easily provide honors programs the opportunity to offer a curricular focus based on the event. Herein, we describe a course centered on the sesquicentennial celebration of Butler University and the teaching model implemented to deliver the course.

## BACKGROUND: BUTLER UNIVERSITY'S SESQUICENTENNIAL

In the 2005–06 academic year, Butler University celebrated its 150<sup>th</sup> year of matriculation. A variety of university-wide events were spotlighted Butler and showcased the academic tradition of the university. The Sesquicentennial Planning Committee, made up of Butler faculty, staff, and administrators, crafted a series of events beginning with a community “birthday party” celebration, bringing speakers to campus such as Anna Quindlan, David Halberstam, President Bill Clinton, and President George H. W. Bush, bringing notable performers and artists to campus, inviting prominent Butler alumni, and highlighting the university’s role in the city, state, and region.

In addition to planned, formal events, Butler staff also collected stories about the university and posted them on the university’s website. Butler events were widely publicized in the local newspaper, and substantial efforts were made to include faculty, staff, and alumni in the sesquicentennial celebration; however, little opportunity was provided for either student input or a curricular focus on this large university event. Similar events of this caliber such as dedications of new buildings, installations of new presidents, and anniversary celebrations can provide opportunities for institutional reflection while including current students but only if academic units choose to take the challenge. As the Honors Program at Butler University has often served as a laboratory for curricular development and innovation, we felt that this was an academic opportunity we could not ignore.

## **A CURRICULAR FOCUS: AN HONORS CLASS ON THE 150 YEARS OF BUTLER UNIVERSITY**

### **THE IDEA**

Early in the spring of 2005, the University Honors Board unanimously voted to offer and fully support an honors course on the sesquicentennial during the 2005–06 academic year entitled “The 150 Years of Butler.” The director of the program was listed as the instructor of record while the structure of the course was deliberately left shapeless. The director sought volunteers from the faculty and staff to assist in teaching the course, to publicize the course and promote enrollment, and to get a sense of what resources would be available for its preparation.

As the spring progressed, it became clear that student input for the sesquicentennial was minimal. Thus, in order to facilitate student involvement in the celebration, all honors students were invited to participate in the preparation of the 150 Years course as an independent study during the fall semester of 2005. Four students elected to assume the challenge and serve as the steering committee for the direction of the Honors course.

### **THE PLAN**

Having students serve as collaborators in the planning of a course was an innovative step in curricular development at Butler University. Honors students often shape the direction of individual honors courses by presenting projects or selecting from a limited choice of topics during the second half of the course; however, students have never participated in initial subject selection, course design, course development, or the actual responsibility of running the course.

The steering committee engaged in developing the syllabus for the course, contacting the speakers for the early meetings of class, finding partners within the Butler community, alumni base, and local community, and planning class events. The director was made “convener” of the course. A sense of student ownership and contribution to the sesquicentennial permeated the discussions about the course design. A schedule of events, visitors, and class trips were included in the syllabus. In addition, the projects for the course (a time capsule, a “past-meets-present” honors student/alumni event, and separate group projects) reflected the steering committee’s desire to allow current students to have an impact on the legacy of the sesquicentennial. The university president was invited to the last meeting of class in order to hear the honors students’ legacy and share his impressions of the university.



## THE COURSE

The student steering committee created excitement around this course, making it one of the most popular honors courses offered in the spring of 2006. A full enrollment of twenty-one students, including three members of the steering committee, elected to register in this course (the fourth steering committee member spent the semester abroad). The student makeup of the course bridged all five university colleges (Liberal Arts and Sciences, Education, Business Administration, Pharmacy and Health Sciences, and Fine Arts), both genders, many ethnic backgrounds, and all four academic years as well as a fifth-year pharmacy student. The makeup of this course was a microcosm of the composition of our honors program and comprised a small group of students interested in learning about the history of Butler University.

Class activities included a series of speakers throughout the semester as well as several trips. Early speakers (the second most senior faculty member, a history professor, and the university archivist) gave historical background and perspective. Later speakers moved into more detailed discussions, including histories of each of the professional colleges, a presentation on how faculty and administrators are evaluated, a perspective from a 1960's alumnus, and the university president's perception of how decisions made in the past have affected the path of the university as a whole. Descriptions and tours of campus, including a tour of the formal Holcomb Gardens on Butler's campus, provided visual understanding of Butler's past to enhance the university's narrative. Two relevant off-campus sessions were also held. One trip was devoted to the second site of the University (the first site having been demolished for highway construction). The second was to the local cemetery to view the final resting places of the majority of influential people in Butler's history (the founder, major donors, significant sports icons, etc.).

In order to facilitate instruction, two online resources were used: Blackboard and Facebook. Weekly Blackboard posts were required in response to the previous week's activities. The majority of these posts were in the form of online discussion, but they were also used to organize class projects. Additional postings included favorite snacks and photographs for the time capsule as well as a "day in the life" of a current college student as anonymous posts.

The "day in the life" assignment was suggested by the Butler University archivist as a method to provide useful insights into the lives of current college students for the time capsule. According to the archivist, the university archives are full of details about what happened at given times but lack student reaction or insight into these events, nor do the archives describe what it was like to be a student 50, 100, or 150 years ago. The class chose to take this up as a required additional assignment for successful completion of the course. The evolution of a Facebook page dedicated to the class was also a useful tool to provide a glimpse into the lives of current students. The class Facebook page linked to the students' personal pages, and these pages offer a great deal of insight into the personal lives of the students.

## TEACHING AN HONORS COURSE TIED TO A LARGE UNIVERSITY EVENT

One of the class projects was a past-meets-present alumni event. This event was coordinated with our alumni office, and invitations were sent to all alumni of the Honors Program. The students enrolled in the class hosted alumni and speakers who had addressed the sesquicentennial course. The class members organized a brief program and several of the “day in the life” essays were read aloud while alumni shared recollections of their experiences at Butler. The time capsule items and a slide show of pictures were displayed to facilitate conversation over a catered luncheon.

The final four weeks of the course were spent on group projects. In groups of two or three, students chose projects on areas of Butler’s history that interested them. For the in-class projects, the students prepared presentations and often brought in additional outside speakers. The projects chosen by the student groups included influential women at Butler, sports at Butler, the Holcomb Gardens carillon, Butler Bands, buildings around campus, Butler at war, and Butler scandals. Throughout their planning, the students used many of the resources available at our library, much to the delight of the library staff.

The entire semester intermittently focused on the time capsule. Several discussions occurred about what should be included. An interesting progression took place starting with very general items (Butler sesquicentennial swag, lists of popular movies, etc.). More specific items were then included upon prompting from honors alumni to make attempts to capture all the idiosyncrasies of being a college student today. Personal photographs were added of the students with their friends as well as homecoming t-shirts, cell phones, DVDs, and take-out menus from favorite local eateries. Even the university president suggested inclusion of the Facebook pages!

Student response to the course was very positive. Over half of the student evaluation comments included a sense of institutional pride.

“I think that it was so neat that we were able to sit with the President of our school and “chat” so informally. That was truly a unique experience that most students, especially at other colleges, will never have the opportunity to do.”

“The class was awesome! It seems like we just started the course a few weeks ago!”

“...I’m sad this class is over, it was very interesting and I believe that I learned more “take home” material in this honors class than I have in any other honors class.”

“This was my favorite class by far too! It just gave me a whole new love for Butler.”

“This class has really allowed me to appreciate and love this university even more than I did before. It has also deepened my sense of pride that I have for Butler. I am so thankful to have had the opportunity to enroll in such a course... I know that my

decision to take this course will definitely change the way that I perceive Butler now and after I graduate.”

“I am very thankful to all of the people of the past who have made decisions to get Butler where it is today. I am leaving this class with a new found pride and appreciation for BU.”

## STEERING COMMITTEE REFLECTION

As this was the first time that Butler students had so much input into the shape and direction of a course, their thoughts about the experience as members of the steering committee are important. Did this work? Could this be a model for future courses? Are there other considerations?

The steering committee and students enrolled in the course agreed that, for the most part, the steering committee was effective. There was a minor breakdown as to who was actually “in charge” in the classroom on a minute-by-minute basis, but this was not considered a major issue. The convener would have liked the students to take more control and step in when it seemed there was confusion. Younger students, however, were not intimidated in the classroom because of the atmosphere created by student direction; we had full participation from our first-year students.

The members of the steering committee were surprised to find themselves speaking as equals to faculty and staff on campus while planning for the course. During the development of the syllabus, the steering committee was able to include items from other honors courses they had enjoyed (outside speakers, field trips, student projects, and presentations). All the students on the committee commented that they did not realize how much work went into the planning and preparation for a course, and they each garnered a sense of respect for this aspect of the educational experience.

As a whole, the steering committee felt that this was an excellent structure for an honors course and for honors courses in the future. One of the goals of our program is to get students to “think for themselves,” and the steering committee found that this gave them a sense of ownership over a course offering. The collaboration of the members of the committee with a faculty member in this way was a valuable experience.

## THE IMPACT

The students themselves were surprised by how much they learned about their *alma mater*. The on- and off-campus trips, the speakers, and their own class projects gave the students a keen understanding of the university. They were transformed by the experience and have become unlikely ambassadors for Butler and its place in history. As an unexpected consequence, the course created a sense of empowerment and institutional pride among the twenty-two students involved in it.

## TEACHING AN HONORS COURSE TIED TO A LARGE UNIVERSITY EVENT

"This is one of the most beneficial honors [courses] I have taken or will take. I have a sense of pride in Butler that I would not have had otherwise."

"It's a very special course and event to be a part of... It was great to have a class that brought together people from so many colleges!"

"I think that every [Butler] student should have to take this."

"The projects allowed me to see Butler in a deeper way, and the visitors were all effective speakers. I loved this class, thanks for the opportunity!"

"This was the best HN class I have taken—I learned so much about Butler and I can actually use this in the future!"

"I further developed a great sense of pride in Butler, and really began to question and further realize Butler's importance to not only myself but the Indianapolis community."

Another unexpected outcome of this course offering was the involvement of university administrators with current students. An invitation to address current undergraduates (not prospective students or alumni) is not often offered to administrators. All the guests, from deans to the university president, commented that they had sense of the "real" Butler as it is now just from attending a single class session. Many of the deans were surprised at how interested current students are in the university and how it came to its present form. Providing a venue for administrator-student interaction is yet another important function that the Honors Program can serve.

The new teaching paradigm using a student steering committee and a faculty convener was also a qualified success. While details of steering committee/faculty convener roles are still a little unclear, initial student interest in the course was generated *because* this was a student-run course. Our honors students are ready to apply this paradigm to other courses, and we plan to offer one per year.

Honors programs and colleges have an opportunity to use their own university or college as a text when university-wide events occur. The potential benefits to the students are compelling. Students gain a sense of their institution's history and their role in it post-graduation. The advantages of using a university as the text in a course include the following: student involvement in the preparation of such a course; the excitement that they will generate for class enrollment; increased participation in each class period as all students are stakeholders in the course material; and the unforeseen impact that honors students can have on the legacy of the institution.

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# **Honors and Professional Schools**





# The Fessenden Honors in Engineering Program

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Developing honors opportunities for students in engineering programs can be difficult, and the experience at the University of Pittsburgh is no exception. Often these students' degree requirements are so demanding that their opportunities for participating in honors experiences are severely limited. In each of the two semesters of their freshman year, freshman engineers at the University of Pittsburgh take the same courses: physics, chemistry, calculus, engineering computing, one elective, and a zero-credit, required engineering seminar that introduces them to their major choices. They enter their engineering majors in their sophomore year.

Our University Honors College (UHC) is organized on a participant model, not a membership one, so we have students who participate to varying degrees in the experiences that we offer such as honors coursework, special advising, intellectual community, and a special research-based Bachelor of Philosophy degree. For those engineering students interested in the opportunities of breadth and depth offered by the UHC, one option that provides a minimum of exposure is the choice of replacing some of their standard courses with honors versions. Honors courses are smaller and focused on in-depth treatment of course content. Math and science courses focus on deriving laws and formulas from first principles before moving on to advanced problem-solving. Honors humanities and social science courses also feature in-depth treatment of material, often using primary texts instead of textbooks. Faculty who wish to teach in the Honors College submit course proposals that are reviewed and selected by our department. In general, students in honors courses expect to read, write, think, and discuss more than they would in a non-honors section. The primary benefit, then, is the knowledge and experience gained from working harder than one technically is required to work, in a vibrant classroom environment. Honors courses are not weighted differently than non-honors courses at our institution, so students not interested in the intrinsic benefits of these courses usually do not choose to take them.

On the other extreme, engineering students who wish to have a more well-rounded college experience have the option of adding the specific and elective requirements of a major in our liberal arts division, the School of Arts and Sciences. Usually this route results in so many extra credits that it requires a fifth year of study, so only the most intrepid students make this choice.

## THE FESSENDEN HONORS IN ENGINEERING PROGRAM

Finally, some engineering students seek a middle course. In order to achieve the goals of intellectual breadth and the experience of honors-level coursework, along with an intellectual community to support it, some students choose to participate in the Fessenden Honors in Engineering Program (FHEP).

Created in 1980, the program was originally named the Sophomore Honors in Engineering Program, reflecting the program's focus on activities through the second year of study. Since that time, the program has developed to focus more on the first and formative year of study. The program is named after Reginald Fessenden, an electrical engineer at the University of Pittsburgh (1893–1900) who carried out important early research that led to the development of the modern radio.

FHEP provides an opportunity for like-minded students to share challenging coursework and meet in a weekly seminar to discuss issues of philosophical and ethical import for engineers. Those who wish to receive a special certificate fulfill the following requirements:

- a 3.0 grade point average in related coursework;
- two out of three of their math, chemistry, and physics courses in honors versions each semester of their first year;
- the honors version of their engineering computing class both semesters;
- two honors social sciences/humanities electives, completed before the end of their second year; and
- FHEP Seminar (the honors version of Freshman Engineering Seminar) each semester of their freshman year.

In keeping with the UHC's participant model, not every student attempts (or is required to attempt) to fulfill the certificate requirements; roughly ten students do each year. Many other students pick and choose from several of the options listed above. Of these, almost all choose to participate in FHEP Seminar, which enrolls 25–40 students out of the roughly 420 engineering students that enter Pitt as traditional freshmen each year.

FHEP Seminar is the cornerstone of the program. Both the honors and the non-honors versions of Freshman Engineering Seminar have the goals of easing the transition to college and educating students, through small discussion groups, about the engineering majors available to them. Students in the honors version of the seminar cover this goal and go further by reading and discussing books with import for engineering and human culture. For example, they cover topics like the cultural division between the humanities and sciences described in C.P. Snow's *The Two Cultures*. They also argue about issues like technophobia and antitechnology, with readings by such mainstream authors as Neil Postman and fringe writers like the Unabomber (a full curriculum appears at the end of the article). The UHC provides the books free of charge to students in the seminar, thus covering the primary fixed cost of the program. Free-wheeling discussions are supplemented when possible by hikes, guest speakers, and field trips to locations such as Wright-Patterson Air Force Base and Frank Lloyd

Wright's Fallingwater. All of these readings, discussions, and experiences are designed to give School of Engineering students a broader and deeper education, helping to create engineers who can think and write across the disciplines.

A seminar with such a wide-ranging topic list could easily degenerate into trying to be a Seminar in Everything. What holds it together is the preceptors—the sophomore- through senior-level students who run the program. Preceptors have all gone through FHEP Seminar as freshmen, and they use their experiences in the program (and in the School of Engineering) to facilitate discussions and dispense advice to freshmen. They meet regularly with a coordinator from the UHC to discuss organizational issues and facilitation techniques as well as constantly develop and revise the curriculum. Since there are non-honors versions of Freshman Engineering Seminar, the preceptors and coordinator work with the School of Engineering to make sure the seminar sections run in parallel to each other. Even so, the preceptors are given a great deal of leeway in how they administer the course. New preceptors are recruited out of each year's class by an interviewing committee consisting of preceptors, the coordinator, and a representative from the School of Engineering when possible.

At the end of each semester, anonymous course evaluations are conducted in FHEP Seminar. The compilation of these evaluations provides information on many student issues, such as satisfaction with the course, appraisal of readings, appreciation of humanistic issues satisfaction with their preparation for spring major selection, and evaluation of the preceptors' work.

The preceptors are volunteers; in fact, ours have repeatedly turned down offers to be paid for their work. They seem to feel that being volunteers gives them extra degrees of responsibility and autonomy. However, they still report to the UHC coordinator, who works with them closely. The more significant explanation for this volunteer attitude seems to be the way that they have adopted and hope to embody the UHC philosophy, which they advance in their seminar: one should do extra intellectual work for the intrinsic benefit of knowledge as well as for the exciting intellectual community that forms in a group of people who share that value.

By now, hundreds of currently working engineers have experienced FHEP as undergraduates. FHEP has met its goal of giving undergraduate engineering students the chance to participate in the UHC, the chance to get together with a group of like-minded future engineers to discuss philosophy, engineering ethics, and cultural issues, all while still progressing toward a professional degree. Some students do more, such as those who go on to earn double degrees. However, for those students interested in the middle course, FHEP is meeting the needs of motivated, curious, able, and intelligent students—students interested in bridging the Two Cultures.

## FHEP READING LIST

### Semester 1: Engineering and You

1. Isaac Asimov, *Robot Dreams*
2. Samuel Florman, *The Civilized Engineer*
3. C. P. Snow, *The Two Cultures*
4. Eugene Ferguson, *Engineering and the Mind's Eye*
5. Robert Pirsig, *Zen and the Art of Motorcycle Maintenance*

### Semester 2: Engineering and the World

1. Richard Feynman, *What Do You Care What Other People Think?*
2. Henry Petroski, *To Engineer is Human*
3. William McDonough & Michael Braungart, *Cradle to Cradle*
4. William A. Henry, *In Defense of Elitism*
5. Neil Postman, *Technopoly*
6. Ted Kaczynski, *The Unabomber Manifesto*

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# Where Are the Education Majors and Faculty?

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## THE QUESTION

As an Associate Professor of Education, I (Lynne Steyer Noble) became involved in the Columbia College Honors Program because I designed and taught an honors seminar based on my experiences living in Northern Ireland, not because of my education background. In 2004, on the way to present at the National Conference in New Orleans, I happened to look around the airplane and notice that there were very few education majors in the fairly large contingent of Columbia College Honors students. In conference workshops, as participants introduced themselves I noted that there were no other education professors in any of the sessions I attended. I began to wonder why education students and faculty were so underrepresented in honors.

## SEARCHING FOR ANSWERS

I began to look for information that would help me identify the issues that make participation of education majors in honors difficult and also for ways to overcome those difficulties. I didn't find any research relevant to the needs of, or programming for, education majors in honors. There were, however, many articles about creating specific and meaningful experiences for honors students in the humanities, math, and sciences. I then asked for Columbia College's student statistics and finally, began talking to students who were qualified to be in the Honors Program or who in fact had been in the program but had dropped out. I also sought out education students who were currently in the Honors Program.

## THE NUMBERS LOOKED LIKE THIS

### Honors Completers at Columbia College

| Year of Graduation | Number of Education Major Honors Students / Total Honors Students | Percentage of Education Major—Honors Students |
|--------------------|---|---|
| 2002               | 3 / 13  | 23%   |
| 2003               | 0 / 16  | 0%  |
| 2004               | 4 / 20  | 20%   |
| 2005               | 4 / 21  | 19%   |

### Current Honors Participants at Columbia College

| Expected Year of Graduation | Number of Education Major Honors Students | Percentage of Education Major—Honors Students |
|-----------------------------|---|---|
| 2006                        | 1 / 25*                                   | 4%  |
| 2007                        | 3 / 12**                                  | 25%   |
| 2008                        | 7 / 50                                    | 14%   |
| 2009                        | 4 / 50                                    | 8%  |

\*In September 2005, there were 5 education students in the Honors Program. Only one of these is scheduled to complete the Honors Program requirements.

\*\*Only one of these students expects to complete the Honors Program. These two charts demonstrate how our education students drop out along the way. Clearly, the students are competent and able to successfully participate in the Honors Program experience but meet barriers they believe they cannot overcome.

## THE CONVERSATIONS SOUNDED LIKE THIS

“There were no honors courses in education and I couldn’t get enough hours.” This problem is especially hard for elementary, early childhood, special education and speech, language, and pathology students, who are required to take the majority of their college credits in their major. “My education advisor didn’t really help me find the honors courses I needed.” “I lose a semester due to student teaching, and I didn’t have enough time to complete the honors seminar or honors project requirements.” In addition, after

education students take their general education courses and their required education courses, they have only two hours of electives left. However, they have to take at least six additional credits—Honors Project and Honors Seminar. “I couldn’t think of a topic for an honors project.” Students often didn’t consider inquiry or research in education as possibilities for an honors project. They assumed they would have to do something outside of their major for it to count. “There really wasn’t a group of education majors in the Honors Program to work with and the more I got involved with my education studies, the less connection I had to the Honors group.”

## **ONE PERSEVERING STUDENT’S PERSPECTIVE**

As an elementary education major and Honors Program student, I (Jennifer E. Dowling) have found that the Honors Program and the education program do not seem to mesh together very well. As an education major, I have a very full schedule of coursework and clinicals, and from the sophomore year on my classes have basically been laid out for me. However, not a single education class has been listed as an Honors class. Luckily, I was able to take the majority of my Honors Program hours in my freshman year. I did this by taking almost every general education requirement as an Honors course. However, many education majors in Honors aren’t able to do this. None of the other education majors who started out in Honors from my year have kept up with the requirements, and they won’t graduate with honors. Also, I have combined some work for education with my honors project. I will do a research study on the socialization of ESOL students, and I will use the results to create my final project. This focus really helps me to connect honors and education. My advisor and I developed the study, applied for a grant, and received funding.

## **Faculty Note**

Luck shouldn’t be a player in this situation. Education students clearly must be advised from the beginning to take honors courses as general education requirements whenever possible. Then, they should also be advised about fitting in their honors seminar and how to use clinicals and inquiry projects as the basis for their honors project.

When I partnered with Jennifer, we developed a proposal for the 2005 national conference to 1) explore and expand our perception of barriers to education majors’ participation in honors programs and 2) solicit solutions to some of these barriers. The proposal was accepted, we presented, and...

## **THIS IS WHAT WE FOUND**

First, we found that our experience at Columbia College was not unique. In the workshop, there were 10 education students, 10 other students and 2 faculty members (not in education). They all agreed about the barriers we had listed: advising issues, few or no honors education courses, not knowing how to

## WHERE ARE THE EDUCATION MAJORS AND FACULTY?

tie education requirements to an honors project, few education faculty involved or interested in the honors program, and lack of time due to state certification requirements. All mentioned the lack of a substantial honors cohort in the education program as a secondary barrier.

In addition, because each state has slightly different requirements for teacher certification, there are sometimes opportunities but more often additional barriers created by state requirements.

## THIS IS WHAT WE'RE TRYING

- Have one education faculty member advise all education Honors students.
- Help students plan ahead and use their observation and clinical hours, co-curricular requirements, and/or foreign clinical experiences to gather information/data for their Honors Project.
- Designate a few education courses as Honors choices and develop a module that faculty members can use to augment the curriculum and the requirements.

## CAN WE COLLABORATE?

What is working on your campus to encourage qualified education majors to become or remain honors students? Or not working? How does your education program or department or college interface with the honors program? To what extent do faculty members in education participate in the honors program? Are you interested in creating a collaborative group to further explore this issue? I am happy to facilitate. Please contact me if you want to explore the inclusion of education majors and education faculty in honors.

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# Integrating an Honors Minor, Education Major and Global Teacher Preparation

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## INTRODUCTION

In the pages that follow we will describe an exciting collaboration between our university's College of Education and Honors Program. In the twenty-two-year history of the Honors Program at Northern Kentucky University (NKU), we have averaged only one education major per year completing an Honors Capstone Project. This statistic stands in stark contrast to the fact that Education regularly has the third or fourth highest number of pre-majors beginning an honors minor. Some efforts have been made in recent years to mesh requirements for the two programs and to improve student advising. However, the number of honors minor/education major students completing requirements in both programs has remained low. The Honors International Teaching Fellows (HITF) is changing this situation for the better.

The College of Education has had one of the lowest rates of international travel at NKU. However, the new dean of the College of Education brought with her both direct experience in international education and a charge from the university to make major changes to increase awareness of global perspectives and improve the frequency of international study among education students. This same dean also changed the atmosphere in the College of Education to invite more experimentation with ways of providing course offerings for preparing teachers. The Honors Program, with its history of successful international study and unusual interdisciplinary courses, provides a good match on these issues.

Many education majors at NKU have voiced their disappointment at not being able to gain admission to the College of Education until the end of their sophomore year despite trends in the field toward earlier career exploration and involvement in schools. The proposal to launch the Honors International Teaching Fellows in 2005 was designed to orient students to the profession immediately—in their first semester in college—as well as to address the concerns mentioned above relating to completion of honors requirements and an increase in international study and global awareness.

## RECEPTIVE CLIMATE FOR INTERNATIONAL PROJECTS

In his Fall Convocation 2006–2007, Dr. James C. Votruba, President of Northern Kentucky University, offered a challenge:

... one of the greatest contributions that NKU can make to our region is to become a more internationalized campus. Vision 2015 emphasized the need for the region to become more global in its perspective and the University can and should lead the way. This would involve more of our domestic students studying abroad, more international students studying on our campus, more partnerships with international universities, more faculty exchange programs, more partnerships with international companies, and revisions in our curriculum to make it more international in its scope. It's clear to me that, for our students to succeed in their careers and as citizens, they must have an international perspective. We need to become a more international campus for the sake of our students and our region.

Thus, the president's address helped to support what the Honors Program had been doing successfully for some time and the College of Education was just beginning to explore. The linkage of these two efforts provided momentum to both.

## GLOBAL EDUCATION AND U.S. TEACHERS

The terms "global education" and "global perspectives" have worked their way into common parlance in the United States. Most often, one sees these terms used to exhort U.S. public schools to prepare K–12 students to compete in a global economy. Curricula have been changed to emphasize learning the history, literature, geography and politics of countries other than the U.S.; to boost competence in using various media and other technology; and to increase offerings and requirements in languages other than English. Consequently, much collateral effort has focused on boosting the abilities of currently practicing teachers to implement curricula with a global perspective (Merryfield et. al. 1997).

What of the next generation of teachers, however? As Burch (1997) asserted, "Ensuring that our teacher preparation programs are undergirded with global education perspectives is an absolute priority" (vii). Many recent developments and events underscore the importance of developing a global perspective while educating students. Patterns of immigration to the United States have changed its demographic portrait. Global terrorism has influenced the U.S. view of how secure and separate we are and has heightened awareness of regions of the world previously ignored by many Americans.

Simultaneously, the fear of continuing global terrorism has led many Americans to unthinking, stereotypical views of foreigners. Our paper will focus on efforts to develop an undergraduate program of teacher education that produces new teachers comfortable with the changes wrought by globalization and the perspectives necessary to teach their own students effectively about an increasingly interconnected world. This program is called the Honors International Teaching Fellows (HITF).

## **HONORS INTERNATIONAL TEACHING FELLOWS IN CAPSULE**

Begun in 2005, HITF is a program integrating four key concepts, each of which will be discussed in detail below. The first is the international emphasis, which includes study and teaching in another country during at least three of the students' four years in college. Second, all students admitted to this program must be eligible for and accepted into the NKU Honors Program. One component of the requirements for graduation is completion of an honors minor with an accompanying thesis or capstone project. Third, students in HITF must declare a major in education. Each student selects a grade-level emphasis and subject-matter competence. An undergraduate degree leads to initial teacher certification. Fourth and finally, HITF members join a learning community for selected courses during their first two years. The major purposes of this community are to (1) develop a coherent, mutually supportive cohort group and (2) integrate learning in courses from the College of Education and the College of Arts and Sciences.

### **INTERNATIONAL EMPHASIS**

HITF students participate in a minimum of three international study and teaching opportunities. These trips combine study of and participation in the educational system of other countries as well as exploration of cultural and historical resources. The cost of these trips is shared by students and the university.

The four-year travel plan is designed to move students gradually toward independence psychologically and intellectually. The overwhelming percentage of students admitted are (a) local—80%, (b) of traditional age (18–19)—90%, and (c) of Scots/Irish/German/English ancestry—65%. Therefore, the first trip is done as a group, is professor-led, takes place at the end of the second semester, and focuses on schools and cultures in one country in the British Isles. The English language lends some familiarity when more than 75% have never visited a foreign country before.

The second-year trip adds a service-learning component to the comparative education begun in the first experience. This trip focuses on the Caribbean, Central America, or Mexico. It too is a professor-led group experience.

Beginning with the third year students design individual experiences. All the students develop a prospectus, much like a research proposal, describing where they wish to travel and tying their travel experience to their future

teaching plans, acquisition of knowledge and skill in subject-area majors, and enhancement of global perspectives. A board of reviewers approves all proposals. The fourth-year experience involves international student teaching or, if that is not feasible, placement in a student-teaching position in a local classroom where the supervising teacher is receptive toward including significant international content and global perspective.

During the students' first two years, college course work is closely linked to the international study. Seminars from the Honors Program, general education from the Arts and Sciences College, and pedagogical courses from the College of Education are not only linked (see "Learning Communities" below) but have undergone significant changes in content to reflect the new international slant. Additionally, syllabi have been left open enough to integrate fortuitous occurrences. In the autumn of 2006, for instance, a local school hosted delegations of teachers and students from four European countries for a week; two HITF cohort groups participated in the week's activities and interviewed teachers and students from each country.

### HONORS PROGRAM

Students are admitted to the NKU Honors Program based on high ranking and/or GPA in high school, high scores on standardized tests like the SAT or ACT, positive recommendations, and a record of involvement in community and service activities. Honors students who are provisionally admitted based on these criteria and who choose teaching as a profession are eligible for consideration in HITF. As with all students pursuing an honors minor, HITF students must complete 21 semester hours of honors-designated coursework and complete a thesis or project approved by the director of the Honors Program. The focus of HITF is primarily but not exclusively on education-related coursework. Students also take honors sections of general education courses and upper-division honors seminars on interdisciplinary topics. To remain in good standing in the Honors Program (thus in HITF) students must maintain a 3.25 GPA on a scale of 4.

### EDUCATION MAJOR

The typical education major at our university applies for admission to the teacher preparation program after successfully completing 48 semester hours. Thus, the typical student first experiences education courses at the end of the second year or beginning of the third year of college. (N.B. As this is being written, the College of Education is experimenting with a new course called "Orientation to Teaching" that is offered somewhat earlier in a student's career.) The Honors International Teaching Fellows, in contrast, begins exposure to education coursework immediately, during the first semester of the freshman year. Whereas the typical student takes four semesters of general education coursework before encountering courses emphasizing teaching, the HITF students take one education course per semester paired or

tripled in a learning community with general education courses and /or honors seminars.

Thus, the admission semester (the first semester after admission to the teacher preparation program) consists of a block of five courses for the typical student:

- Introduction to Education,
- Human Growth and Development,
- Exceptional Children in Regular Classrooms,
- Computer Applications for Teachers, and
- Observation/Participation Practicum.

The HITF students, however, take Introduction to Education the first semester, integrated with the introductory Honors Seminar and Honors Composition. During the second semester of freshman year, the HITF students take Human Growth and Development paired with a literature course. Once the first year is successfully completed, HITF students receive their observation/participation credit by working in schools during the aforementioned first-year British Isles international study trip.

### **HITF Semester 1 Learning Communities**

- Introduction to Education
- Introduction to Honors Learning
- Honors Freshman Composition

### **HITF Semester 2 Learning Communities**

- Human Growth and Development
- Honors Literature and the Human Experience

### **Intercession**

- Observation Practicum (currently in Ireland)

### **HITF Semester 3 Learning Communities**

- Exceptional Children in Regular Classrooms
- Race & Gender Issues in the Classroom
- Introduction to Philosophy

### **HITF Semester 4 Learning Communities**

- Computer Applications for Teachers
- International Studies

### **Spring Break**

- Service Learning (currently in Mexico)

One of the reasons for offering this immediate-exposure program is to recruit and reward high-achieving high school graduates who express a strong interest in teaching. By involving these students in an early exploration of teaching as a profession the Honors Program and College of Education are increasing the likelihood of heightening students' perspectives on whom, what, and where to teach. In addition, this program affords students the opportunity to gain insight from how other countries educate their youth.

### LEARNING COMMUNITIES

Learning Communities have become enormously popular on U.S. college campuses, especially in support of the first-year experience (Knight, 2002). Learning communities can take many forms, serve different purposes, and be labeled in a variety of ways (see, for instance, Kellogg, 1999). The term "Learning Community" is used officially on this campus and refers to paired courses where some or all of the students take the same section of both courses; where professors attempt to coordinate and co-develop syllabi and occasionally co-teach some or all sessions; and where some assignments are developed that draw on learning in both courses. All officially designated learning communities are targeted to freshmen and others taking general studies requirements. In addition to these first-year learning communities, the College of Education has had a long-standing tradition of blocking courses together for upper-division teaching methods semesters. However, the HITF learning communities are considerably more involved.

The HITF learning communities are designed to fulfill the following purposes:

- to link Arts and Sciences courses with Education courses;
- to encourage Arts and Sciences and Education faculty to collaborate and co-teach;
- to increase possibilities for students to explore differing perspectives on topics and issues;
- to develop group cohesion;
- to enhance scheduling of events and activities needing large blocks of time; and
- to underscore the importance of students learning from students in seminar format.

Each of these purposes, of course, stimulates corollary benefits. Group cohesion, for instance, eases the awkwardness experienced when a group of students who don't know each other embark on an international course.

It is important (perhaps even critical) to establish a positive learning community experience during the first two semesters. A lot is expected of HITF students; having a solid base of friends as well as fellow students who are going through the same experience is important for support and self-fulfillment. In addition, once the first two years are completed, students join new cohort

groups for the blocked courses in the College of Education. Since these blocks are different for elementary, middle, and secondary majors, the HITF students are not together as an entire group. In a similar vein, international study becomes individualized instead of professor-led in the third and fourth years although we have plans to bring the group together through informal means—seminars, roundtables, optional travel opportunities, and social gatherings.

Due to the importance of the early learning communities, it may be useful to present some detail on the first two semesters' experiences. Students join a learning community their first semester consisting of HNR 101, the Honors Program Introductory Seminar; ENG 151, Honors Composition; and EDU 599, Introduction to Education. The themes and content of the seminar change from year to year. However, the composition course draws upon both the seminar and the education course for writing topics. The learning community is both reading- and writing-intensive. Students read at least one fictional and one non-fiction work of literature for the themes used in seminar and composition courses, a collection of articles related to field trip sites, a standard "introduction to education" text, and *Why We Teach* (Nieto, 2005), a collection of personal essays from inspiring teachers. They write weekly reaction papers on literature and film, and they create aesthetic works—poetry, fiction, memoir.

The education course has two main goals: studying the standard "introduction to education" topics and participating in several direct experiences connected to education. These direct experiences usually take the form of a field trip once a week. Over the course of the semester students visit about seven schools that vary widely in purpose and organizational pattern. They also visit about seven field-trip sites for K–12 students, all the sites being related to major school subjects. The intent of these field trips, beyond the idea of expanding students' horizons, is to make real the topics they read about: curriculum, teaching, learning, diversity, building organization, and the like.

Schools visited include those with a focus on learning disabilities, emotional and behavioral problems, Montessori, Waldorf, creative and performing arts, Islamic studies, and urban charter schools. (It should be noted here that students will eventually see more conventional public school patterns in suburban, county, and city schools during Professional Semesters I and II and in Student Teaching if completed in the United States.)

Field trip sites other than schools have included an art museum; a museum dedicated to the Holocaust and Jewish history; the National Underground Railroad Freedom Center; a museum dedicated to local art, culture, and natural history; a mosque; a conservation park; a farm museum; and a naturalist-led stream study excursion. Show-of-hands statistics indicate that students had never attended and were previously unaware of all but the most prominent sites. Since one of the goals of the HITF program is to promote greater engagement with the world at large, these field trips help to begin that process at the regional level. The field trips also help to strengthen the linkages among the three courses. For instance, the trip to the conservation park connected to the

“River Dreams: Flow of Culture” theme of Honors Seminar, to the focus on nature writing in composition, and to education course content on the value of field trips and hands-on nature study.

Both professors are present for all three courses about 90% of the time, allowing for both planned and spontaneous integration of content. Indeed, student comments indicate that they only occasionally can isolate assignments and activities into separate courses. They see this as a positive feature of the learning community. This integration and blurring of lines between courses leads to a natural conclusion for the coursework—a multigenre research project (Fulwiler, 1986) consisting of three-dimensional exhibits, papers, and other artifacts that show what each student has learned from all three courses over the semester. Students present these works to a selected audience of university personnel during the final exam week.

During the second semester, the learning community focuses on integrating the content of the College of Education’s Human Growth and Development course and a general studies requirement for literature called Literature and the Human Experience. As with Introduction to Education in the first semester, the human growth course employs a standard textbook used in regular College of Education sections of the course. However, the literature course draws on two important sources for its content: (1) literature of the country in which students will study and work in schools, and (2) literature for youth that focuses on one of the developmental stages explored in the human growth course. This learning community serves as valuable planning for the first-year international experience as well as continuing the idea of learning communities as outlined above. During this semester HITF students also begin a program of mentoring and tutoring in a local school. Generally, the HITF student is matched with one or two gifted/talented middle-grade students from a school with a diverse population and lower socio-economic status. This is the beginning of a three-year service-learning assignment spanning the HITF students’ college career and the middle-school students’ transition to high school.

At the end of the second semester, roughly from the beginning of the second week of May until the beginning of June, students and professors prepare for and participate in the first international experience. (It should be noted here that the same two professors co-teach the first and second semesters, and lead the first international study experience. Beginning with the second year, a new group of professors is involved.) The first week of this three-week course is devoted to preparation—studying the country involved and its education system, creating lessons and materials, and generally getting ready for international travel. The second and third weeks are split between observing and teaching in the host country’s schools, and visiting significant historical, geographic, literary, and cultural sites. Students then have one month to complete a multi-genre representation of what they learned for course credit.



## IMPLEMENTATION ISSUES

- Cooperation: Creating a new program is fraught with difficulties. Certainly, integrating colleges and departments can be difficult if only because of coordination issues. Luckily, we have a strong and amiable relationship between the College of Education and Honors Program.
- Blocked Courses: Since our courses are really just entrance-semester courses that were already approved, we did not need to create new courses or go through the course approval process. The College of Education allowed us to disassemble the courses normally blocked in the admissions semester in order to pair these with honors general education requirements. Currently, there is discussion between the College of Education and International Programs to develop an opportunity in Denmark that would meet the requirements for the first Professional Practicum Semester.
- AP Credit: Many of our students come to NKU with AP credit. We have chosen courses that usually are needed to meet university requirements. For example, some students have received three hours of credit for composition and three hours for literature. NKU requires six hours of composition, and the Honors Freshman Composition completes that requirement. Humanities requirements can also be filled by one course of literature, and our honors literature course qualifies. At the freshman orientation, students are given a list of the learning community courses and choose their other courses accordingly.
- Finances: Our hope was to offer the HITF opportunity to all qualified students regardless of economic status. Our first incentive was to offer the initial trip with a minimal student contribution (\$600), and at the time we all felt this was a promise we could make. However, financial constraints combined with rising travel costs have forced us to require a substantial financial commitment from the current students: \$1000 toward the first-year trip and \$600 for the second-year trip. The third trip cost is contingent on what course the student wants to pursue. The College of Education, Honors Program, and an emeritus professor have generously supported these travel costs. Our students are also eligible for the International Study Abroad scholarships. We encourage the students to raise funds through personal solicitation letters and other fundraising activities.

## CONCLUSION: THE EXPERIMENT CONTINUES

As is true of many school reform efforts, this program continues to evolve. One reason, of course, is that everyday circumstances change. Budgetary constraints and availability of resources dictate our actions as much as principle does. However, one factor that influences our thinking continually is the multifaceted nature of our experiment. We are not attempting a tightly controlled experiment where one variable is examined but instead a contextualized case study. We take some comfort in the words of David Barreby, author of *Us and Them: Understanding Your Tribal Mind* (2005), when he says, "If

you know exactly what will happen you aren't doing an experiment. You're doing a drill" (13).

Here are the major dimensions we continue to investigate:

1. Can we successfully launch students into an immediate program of career exploration in teaching?
2. Can we make international study more than a one-shot, short-term deal? (Lewis and Niesenbaum, 2005; Hudzik, 2006)
3. Can we build a four-year, increasingly more involved undergraduate teacher preparation program with a global emphasis? (Schneider, 2004)
4. Can we help honors minors complete the capstone project while also completing teacher preparation requirements?
5. Can we make learning communities truly integrated, not just "paired courses?" (Knight, 2002)
6. Can we enhance efforts to integrate course work and faculty collaboration between arts and sciences colleges and colleges of education? (Jones, 2002) (U.S. Dept. of Ed., 2004)
7. Finally, can we effect that elusive "change in perspective" so frequently mentioned in discussing desirable attributes of future teachers? (Heist et. al, 2003)

In the future we envision four simultaneous cohorts at different stages of the program. Obviously, this will require more faculty for teaching and traveling. We also foresee the need for an administrative coordinating position. These growth changes will have to be in line with university growth and support. As we fill an important niche in university education, we hope to see the program integrated more closely into existing offices and curricula.

As we extend our discussion outside the university into the community, we find more opportunities for growth. In a recent meeting with a representative from the Kentucky Department of Education, we brainstormed ways to integrate foreign languages and more international studies into the program.

In a very real sense our "conclusion" is no conclusion at all but a bridge to the next phase of investigations. Once we graduate the first wave of students from this four-year experiment, we will need to study whether HITF graduates have a different and positive effect on what their K-12 students learn and how they influence their schools' perceptions of and interactions with the world community.

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# **Support and Services for Honors Students**



# More Than an ID Number or a GPA: Developmental Advising in Honors

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Developmental advising is a common form of advisement used with students in honors programs; it is defined as a “special advising relationship with students that both stimulates and supports their quest for an enriched educational experience” (Ender, 1997, p. 171). In a developmental advising relationship, students continuously interact with the advisor to achieve personal and educational goals. The relationship goes beyond typical advising issues such as registration and class scheduling, tapping into academic competence, personal involvement, and developing life goals (Ender). According to Ender and Wilkie (2000), developmental advising is challenging yet supportive, thereby allowing students to learn from their advising experience. The ideal developmental advising relationship is ongoing, balances between challenge and support, and is goal directed and intentional (Ender & Wilkie, 2000). Honors students tend to favor this type of collaborative advising relationship where they are learning while receiving support from their advisor (Kem & Navan, 2006).

In the advising relationship, advisors should focus on academic issues, student involvement, and life goals at various points with honors students. However, it is often challenging for advisors to decide where to devote their attention at any given time with honors students who have so many interests (Ender & Wilkie, 2000). Kem and Navan (2006) suggest that it is helpful for advisors to take the time to get to know students as individuals beyond just an educational capacity. Additionally, it is beneficial for advisors to assist students in understanding the importance of gaining the most from their college years: through getting involved on campus, leadership activities, and study abroad opportunities (Kem & Navan; Tacha, 1986).

Research on honors student personalities confirm the advantage of advisors practicing a developmental approach when working with undergraduates enrolled in honors programs. The personalities of honors students differ from non-honors students in various ways. Honors students score higher than non-honors students on two constructs of personality, conscientiousness or the will to achieve and openness to experience (Long & Lange, 2002). Additionally,

research indicates that honors students are autonomous (Lease, 2002), value intrinsic learning rather than only high grades (Stephens & Eisen, 1986–1987), are likely to ask questions in class, rewrite a paper, discuss academic issues with a professor, and socialize with faculty outside of class at higher rates than their non-honors peers (Long & Lange). Students enrolled in honors programs are also more involved with co-curricular and volunteer activities than non-honors students (Mathiasen, 1985).

The Macaulay Honors College (formerly The CUNY Honors College) is a somewhat unique program in that it has a central administrative structure but the student body is spread out over seven individual CUNY campuses. This complex administrative arrangement requires the central Macaulay Honors College (MHC) to be in constant communication with the individual campuses. Every campus has a program director and at least one full-time designated honors advisor. Each month directors and advisors meet with the MHC Dean and the Director of Academic Affairs to discuss MHC policy and student issues and to plan cross-campus activities that are both academic and community building.

In addition to the unique structure of MHC, there are a number of distinct characteristics of our students (referred to as university scholars): (1) Our honors students are traditional in age (18–22 years old) since they are admitted directly from high school (a large percentage of students attending the City University of New York do not fall into this traditional category, making our students unique within our university); (2) The majority of the students are commuters. Only one out of the seven campuses has a substantial residential life program; (3) Many of our university scholars are children of immigrants and they are the first in their family to attend higher education; and (4) The ethnic diversity of the student body is related to cultural and family enmeshment issues that have an impact on our students' college experiences.

Students accepted into the MHC must meet specific requirements. The program requires every student to graduate within four years, which is not the norm within the rest of the university. The academic requirements stipulate that the students must take a sequence of four interdisciplinary seminars in their first four semesters. These seminars focus on various aspects of New York City: the arts; immigration and neighborhoods; science and technology; and urban planning. Our students must take a minimum of four additional honors courses, and they must also complete either an honors-level internship or study abroad experience. (We find that our highly motivated students often do both!) In addition to the academic and experiential requirements, the MHC requires that students complete a minimum of thirty hours of community service. Finally, students must complete honors in the major, an honors thesis or project, or an honors colloquium. These aforementioned MHC requirements are in addition to each student's local college's core liberal arts and major course requirements. Upon completion of all requirements, students officially graduate from both their home campus and the Macaulay Honors College.



The MHC offers a number of orientation activities to assist students in making a smooth transition from high school to the Honors College. There are four days of general orientation before the start of the academic year. The orientation includes opportunities for students to get to know each other through team-building exercises, and it provides information about the policies and requirements of the Honors College. Additionally, each campus extends this orientation to a semester or year-long series of workshops or transition seminars for all first-year students. These seminars may be credit-bearing, or they may fulfill a local orientation requirement depending on the structure and requirements of the local campus.

Peculiar to MHC, our honors advisors do not work out of the campus advising center, instead they have offices within each local honors center, thus ensuring ready accessibility as advisors' "open-door" policy encourages frequent interaction with students socializing in adjacent honors lounges. Additionally, following a developmental model, advisors are assigned to work with students from their first year through graduation, thus providing foundation for the development of a solid relationship as students progress through the honors program. Capping the advising caseload at an average of 150 students further ensures that advisors quickly become familiar with the individual academic strengths and weaknesses of each student. Honors advisors are a vital resource to students in the Macaulay Honors College. Having a designated advisor is unique to this program in that most undergraduate students at these seven campuses who are not part of the Honors College do not have easy access to an academic advisor or have the continuity in advising that MHC promotes. According to one MHC student, "The biggest benefit of having a full-time designated honors advisor is a psychological one. To know that there is someone on campus who knows me by face, someone to whom I can come and can ask any question, someone who genuinely cares about me and my academic endeavors, that is the biggest benefit."

The ideal MHC honors advisor is expected to hold at least a Bachelor's Degree and have four years of experience in higher education, or a graduate degree (Master's or Doctorate) and two years of higher-education experience. Most honors advisors also have teaching and writing skills, an understanding of how to work with academically talented students, and strong interpersonal skills. Honors advisors serve as mentors to university scholars and advise students on course selection and co-curricular educational opportunities. Additionally, honors advisors act as a liaison to the campus on which they work and the central honors college office, and they develop relationships with campus support service offices, some of which include the registrar, study abroad, student activities, career development center, and counseling center. MHC advisors also create and oversee a peer mentor program, assist in graduate school applications and internship preparation, facilitate educational programming, provide advisement on the senior thesis, write letters of recommendation, and serve as instructors for first-year seminars and workshops.

## MORE THAN AN ID NUMBER OR A GPA

Each year honors advisors devote special attention to the first-year transition experience. The first-year seminar or workshops are an extension of the summer orientation in which students participate before the start of their first year. The goals of the first-year seminar/workshops are to help students learn and develop a set of adaptive coping, critical-thinking, studying, and problem-solving skills; to provide additional training in goal setting, decision making, time management, and group or team work; to help identify key college resources such as the library, Career Center, Counseling Center, Writing and Tutoring Centers, and Health Centers; to aid in the discovery of a mentor; to develop a social network; and to enhance a respect for diversity and tolerance. Suggested topics for these workshops include academic integrity, time and stress management, note taking, study and test-taking skills, research skills, career planning and resume writing, experiential learning, faculty connections, health and wellness, and multiculturalism, diversity, and tolerance.

During the first-year seminar/workshops MHC advisors often use the campus calendar as a tool for time management. Class visits, guest lectures, or panelists from essential campus resource centers are used to help students familiarize themselves with various student service offices. Reading lists and writing exercises are also incorporated. Oral communication may also be enhanced through reading and discussion using the *New York Times*. Participation by upper-division honors students in these first-year seminars is extremely important. In fact, the seminars or workshops can be linked to a peer mentorship program or student leader program. The peer mentors or student leaders provide additional help with registration, mid-term and final support, and insights into majors and programs.

To complement the orientation that first-year MHC students receive, advisors introduce and facilitate the development of each student's college narrative. Essentially, the college narrative is a portfolio of essays, self-reflections, and evaluations of formative academic experiences that is developed over the four years and maintained by each student in collaboration with his or her advisor. The college narrative focuses on students' college experience, and comprises a summative and speculative narrative that incorporates students' academic and personal goals, specific challenges encountered (or anticipated), and directions for further study and growth. Founded on our belief in the importance of writing and self-reflection during the first year, students are required to write a short paper (4–6 pages) that describes their attempts to choose a major; consider pathways for an honors track and the senior thesis; explore research, study abroad, and internship opportunities; and balance the demands of study and extra-curricular activities. This essay anchors each student's ongoing college narrative and leads to more extensive conversations between advisor and student about how all of these elements are related and how the pieces of the puzzle fit together to form a coherent narrative of the student's academic journey. According to Ender and Wilkie (2000), working through issues about the purpose of life will be the largest focus of the honors advising relationship.

The college narrative is a tool used throughout our university scholars' college career. Using the college narrative as a "road map," honors advisors work with students to help them explore possibilities, maximize potential, and develop or shape their educational experiences. Over the course of four years, students and advisors work in collaboration to incorporate the co-curricular (study abroad, internship, senior thesis) and extra-curricular (community service) requirements of the MHC into the broader academic requirements related to each student's major. Ideally, these co-curricular experiences enrich the major by building upon concepts and providing avenues for practical applications. Additionally, student involvement on campus facilitates learning and leads to personal growth and development (Astin, 1984). When all these pieces come together, our university scholars typically draw from this portfolio of experiences in the writing of a personal statement for graduate school.

Study abroad is one of the co-curricular experiences that our advisors highlight as one of the formative pieces of the college narrative. However, the demographics of our honors programs—including the tendency for many to be first-generation college attendees, have immigrant parents, and live at home—make long-term study abroad a "tough sell" to the families of MHC students. Although advisors encourage students to consider either semester- or year-long programs, a compromise is often made by introducing students to shorter programs such as those offered over winter intersession or summer. MHC has developed several honors-level courses in Florence, Hong Kong, and the Galapagos that are offered during the intersession to match the needs of our honors population.

Advisors stress the importance of the academic fit of study abroad programs, encouraging students to match academic or research interests. Obvious examples are language or cultural studies in the country of origin; however, we have also advised music and dance majors to study flamenco guitar and dance in Spain and pre-law students to enroll in undergraduate law courses in London. With guidance some students have incorporated senior thesis research, such as archival research at a specialty library or documentary film study, into a well thought out study abroad experience. Ideally, study abroad will enhance the learning opportunities available on the home campus. For example, a student in the Honors in Mathematics and Natural Science track became fascinated with lizard behavior during her participation in the Galapagos program. Her field research on the behavior of the San Cristobal lava lizard was the springboard for continuing study of the behavior of Green Anole lizard behavior at her home campus. Further, her senior thesis examines the endocrine and sensory regulation of species-typical aggressive behavior in these lizards. Not only have these findings been presented at national conferences and submitted for publication, but they are also the foundation of a well-integrated personal statement sent out with her medical school application.

In addition to study abroad experiences, honors advisors spend time working with students to obtain meaningful internships in their areas of interest.

MHC has begun developing partnerships with NYC companies to offer internship opportunities to our honors students. The ideal internship program offers students practical experience that extrapolates from the academic content of the student's major and provides one-on-one mentoring. Advisors encourage long-term involvement at an internship placement and stress the importance of continuity as a means of gaining the most knowledge about a corporation and/or profession. Not only do meaningful internship experiences allow students to test interest in specific professions, develop career-specific skills, and engage in active networking, but they also promote personal growth as students transition to professional roles. For example, one student with an intention of applying for medical school interned with an EMS service in Israel during one summer. She soon realized that emergency medicine was not for her and that her interest in the health field was more related to her enjoyment of working with people. The internship experience helped crystallize her plans to work as an allied health professional, and she is now enrolled in a clinical psychology doctoral program.

Writing senior theses is another major element of the college narrative for MHC students. For most MHC students, the senior thesis (research using primary or secondary sources) is the capstone experience of their honors program. Honors advisors play a critical role in guiding students in the selection of a topic of interest and in choosing an appropriate academic mentor. This process often begins in the first year when students complete the assignment of "interviewing a professor" and begin the first vital step in making faculty connections. Along the lines of an apprenticeship model, students are often encouraged to work in established research laboratories at their home campus to develop the training and skills essential for independent research. Undergraduates receive important preparation for graduate work as they are introduced to the world of academia; experience being part of a research team; learn to write abstracts and journal articles; and give presentations at national conferences. Frequently honors advisors are also involved in helping students deal with "blocks" to the completion of the senior thesis; they help students deal with feelings of being overwhelmed by the complexity of the task, show them how to break down the thesis into manageable steps, and provide strategies for handling conflict with the thesis supervisor.

To complete the college narrative, honors advisors assist MHC students in seeking out opportunities for community participation and understanding the importance of giving back to their communities. MHC values student participation in service for a number of reasons. Young adults who form a habit of community involvement are likely to continue this involvement throughout their lives (Balsano, 2005; Sax, 2004) as well as benefit personally (Balsano). Community engagement contributes to an increased understanding of social problems and multicultural issues; enhancement of character such as morality; reduction of judgmental beliefs about the needs of the individuals who are served; and cultivation of caring and selfless attitudes (Balsano; Eyler & Giles,

1999; Giles & Eyler, 1994; Lerner, Fisher, & Weinberg, 2000). It also leads to development of responsibility through focusing on the needs of others (Keeter Zukin, Andolina, & Jenkins, 2002). As a result, young citizens who are not provided with civic engagement opportunities may be at a developmental disadvantage compared to their civically engaged peers (Balsano).

While the MHC only requires that students complete a minimum of thirty hours of community service, advisors make an effort to assist students in finding long-term service opportunities that will extend beyond the minimum requirement. Unfortunately, many students see their community involvement as an individual experience such as volunteering in a soup kitchen, tutoring, or voting, rather than making large social changes that have an impact on public policy (Gibson, 2001; Jacoby, 2006; Lopez et al., 2006). Community service opportunities that have appealed to our university scholars include service-learning courses and volunteer work for organizations like New York Cares (assisting NYC communities through cleaning and/or painting city parks and schools).

From college transition activities to working through the process of developing a college narrative, it is important that MHC students feel supported by the entire honors community. With all the pressures that honors students encounter, feeling part of a community is essential for successful participation and completion of the program. Honors advisors have found that students who feel that they belong to a community feel comfortable pursuing all the opportunities available to them such as study abroad, internships, senior thesis, and community service. To create a sense of community, honors advisors create programming initiatives focused on learning, relieving stress, having fun, and getting to know fellow university scholars. A few successful programs that have been implemented are Honors Resumes workshops, Yoga De-Stress workshops, Knitting Circles, and a Faculty Brown Bag Lunch series. Additionally, most campuses have a designated honors space/lounge where honors students can congregate, work on assignments, hold club meetings, and get to know each other.

"The honors college student is an ideal candidate for a developmental advising relationship" (Ender & Wilkie, 2000, p. 123). Students in the Macaulay Honors College of the City University of New York indicate that having a designated honors advisor is one of the highlights of the program. When asked about the advantages of having an honors advisor, one student indicates that "the biggest benefit is having the security of knowing that you have an advisor who knows you personally, your goals, and your aspirations for the four years of college . . . you're not just an ID number or a GPA score to your honors advisor."

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# **The Honors Community: Furthering Program Goals by Securing Honors Housing**

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## **INTRODUCTION**

Many of us involved in honors programs and colleges assume that honors housing plays an important role in creating an honors community on campus. Some of the institutions for which we work agree and do not necessarily insist that we make the case for honors housing on campus. However, my experience this past year in attempting to bring honors housing to my campus for the second time in three years indicates that those who are involved in the decision-making process do not necessarily support honors housing. This article concerns the methods I used as Director of the University Honors Program at Southern Polytechnic State University, a small university just outside of Atlanta, Georgia, to bring honors housing back to campus after a private housing operation was given control over all campus housing. My hope is that this information will be useful in two ways: 1) documenting the roles of honors housing in honors programs, and 2) helping others who wish to bring honors housing to a campus find the support necessary to do so.

## **BACKGROUND**

In the fall of 2002, the faculty and administration at SPSU decided to create an honors program and to hire a director. An Honors Committee was formed, and I became Director in the spring of 2003. The Honors Committee had already determined to grow the program one class at a time; therefore, we only solicited applications from freshmen students for the fall of 2003. One of the directions I received was to secure honors housing for the entering freshmen. I was able to do so with relative ease and was even able to work with the Director of Housing to plan how the housing would expand as the number of students increased in the years to come. SPSU provides housing through two residence halls on campus: Howell serves the freshmen students, and Norton serves the upperclassmen. In the fall of 2003, there were also several apartment buildings called the Courtyard Apartments on campus that were run by a private company. The Director of Housing and I determined that we would place honors students together on a floor in Howell Hall for the first year and that we

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would move all honors students to Norton Hall once the Honors Program began to accept upperclassmen.

The Honors Program accepted twenty-three students into its program for the fall of 2003. Around half of these students had determined they would live on campus, and they were placed on an honors floor in Howell. They formed a small, tight community. They supported each other and the off-campus honors commuters by studying together.

In the spring of 2004, SPSU decided to add more apartments on campus in order to create more housing options for students. It also hoped that the additional housing would help to create a better sense of community for the students at large. Later that year SPSU decided to refurbish the residence halls. Because Howell's refurbishing was not complete before the fall of 2004, freshman students were placed in the new apartment buildings for the fall semester. The Director of Housing and I were only able to assure that the new honors freshmen had honors roommates. We were not able to move forward on our plans to extend honors housing. Plans went further askew in the spring of 2005 when the SPSU administration decided to hire the private company that managed the apartments on campus to manage the residence halls as well. The private company was also placed in charge of the tutoring services and the academic program run from the residence halls. Therefore, the private company took over the First-Year Resident Experience Program (FYRE). SPSU uses this program to track the progress of freshman students and to provide academic tutoring and study hours for these students.

The change in management was troubling for me because it meant establishing relationships with new people and attempting to re-establish plans that had already begun to be implemented; however, it was troubling for other reasons as well. While there may be private housing companies that work well within academic settings, the mission of such companies is not necessarily an academic mission. Instead, their mission is tied to making a profit. That the private company reports to the Vice President of Finance instead of the Vice President of Student and Enrollment Services at SPSU seems to indicate that SPSU administration agreed that the mission was about profit as well.

I began once again to work on honors housing issues, this time with the leasing manager of the private company. It was clear from the beginning that she did not want to support honors housing beyond the freshman year, so I decided to start there once again. I turned in the list of freshman honors students, and it seemed all was set for the fall of 2005. However, for reasons unknown to me, the private company did not assign honors students to room with other honors students. I found out this information through freshman students who were complaining about their roommates and about problems in the residence hall. For the entire school year I worked to resolve housing issues I had not encountered previously. It was a frustrating time. The Honors Program had grown to just over sixty members, and not one of them was in honors housing. It was hard to maintain the sense of community as the program grew and

students had only the Honors Office Suite, which included a study room, in which to meet outside of class.

In the fall of 2005, I reported my concerns to the Vice President of Student and Enrollment Services. Because he no longer played a direct roll with student housing, he was unsure of what he could do to help. However, he told me to discuss the issue with the Property Manager instead of the Leasing Manager. In other words, he was telling me to by-pass the Leasing Manager, and I did so. I made an appointment with the Property Manager, and we discussed the problems that had occurred and began to look at rectifying these issues for the fall of 2006. In January of 2006, I collected data from current students that indicated that students who were living on campus were interested in honors housing, both in the residence halls and in the apartments. I ensured that the Property Manager received this data, and in the spring of 2006 I began to send the housing office updated lists of current honors students. Discussions with the Property Manager in the summer of 2006 began to indicate that the Property Manager and I were not in agreement for fall plans, and I decided to take action. With over eighty students now in the Honors Program, I did not want to miss the opportunity for offering honors housing for a second year.

While I still am not completely sure why honors housing has lacked support, I considered the following issues as I determined my next moves:

1. In the fall of 2005, the private housing company was dealing with housing issues for the residence halls for the first time; therefore, it was their first time placing students with roommates. Students entering the apartments would have already selected their roommates.
2. As stated earlier, the private housing company reports to the business office. It seems to have a weaker working relationship with the Vice President of Student and Enrollment Services and the Dean of Student Affairs as well as the academic programs.
3. While I have received vocal support from the SPSU officials mentioned above, I have had a hard time ascertaining how deeply these officials support honors housing. I originally assumed that all agreed on the importance of honors housing since no one ever indicated the contrary, but I decided that I needed to ensure that I knew where these officials stood.

I decided three things were necessary to create buy-in: data supporting the roles honors housing plays in the honors community, a five-year plan, and a meeting that would bring all of these people together to discuss the data and the plan.

## DATA COLLECTION

I determined to gather data from a short survey I would send to the National Collegiate Honors Council's listserv. Looking back on the survey I created, I wish I had done two things differently: 1) I wish I had created a more

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formal survey tool; however, the survey did elicit the types of information I needed; 2) I wish I had found a way at the time that I ran the survey to ascertain the total number of schools that have residential life housing on their campuses and who have members participating in the NCHC listserv. Thus, I would have been able to ascertain if the forty-three responses I received were an adequate sampling of the larger pool. For my purposes at SPSU, the number was sufficient.

I sent the following questions to the NCHC Listserv on June 16, 2006:

1. Do you offer Honors Housing on your campus? (If you don't offer Honors Housing, skip to question 5.)
2. If so, do you locate all levels of Honors students in one location?
3. Do you have a wing of a dorm set aside or an entire dorm?
4. How important do you consider Honors Housing for the following:
  - a. recruitment
  - b. student success
  - c. community?
5. If you don't offer Honors Housing, but do have a residential life program, why don't you offer Honors Housing? Do you think not offering it has any impact on a, b, c of question 4?

Forty-three people from different institutions responded to the above questions, and I created the following two graphs to demonstrate how the respondents answered the questions. Figure 1 concerns the availability of honors housing. It indicates that honors housing is available to all honors students at 74% of the institutions and that it is available to at least part of the honors population at another 14% of the institutions. Thus, 88% of the respondents indicated that some form of honors housing is available on their campuses. In 91% of the cases where honors housing is available, residence halls or wings of residence halls are designated for honors students. Of those who responded, 42% locate all their honors students in one location or, if they have more than one residence hall dedicated to honors students, locate honors students in the dedicated halls. Of the respondents, 19% who offer honors housing to all students indicated that they locate upperclassmen in one location and freshmen in another.

Only five respondents indicated that they do not offer honors housing. Of these, two indicated an interest in honors housing at a later date. One respondent currently did not offer it because of the newness of the honors program, and the other did not offer it because honors housing was still in the planning stages. Another respondent indicated that Residential Life offered a number of other living and learning communities and that the honors college decided not to steal from the other communities. He stated that honors students tended to congregate in two of these programs. One respondent did find a lack of interest among students, but he also indicated that students were questioned about their interest in honors housing after they were settled into the residence halls.

He stated that he is now considering a survey of incoming freshmen before they arrive on campus.

**Figure 1: Availability**



Figure 2 concerns the roles that honors housing serves for honors programs. I consider this the key graph because the results of the survey indicate the importance of honors housing to recruitment, student success, and community. This graph indicates that community is the biggest winner. Of the respondents, 83% felt that honors housing was very important to creating a sense of community for the honors program. An additional 14% found it to be important to creating a sense of community. Thus, 97% of the respondents found that honors housing is important to very important for building community in honors programs.

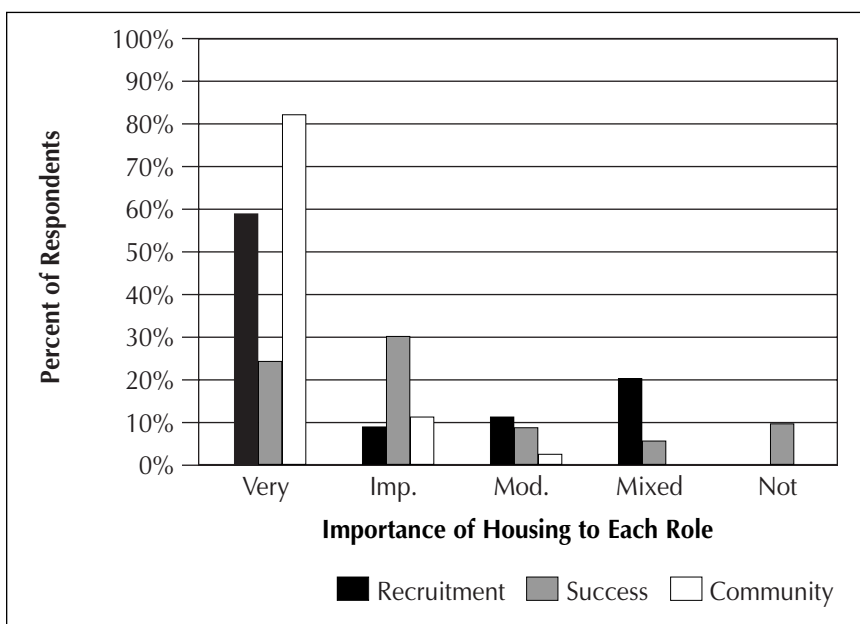
The graph also shows that many of the respondents found honors housing helpful in recruitment and student success. Of the respondents, 58% found honors housing to be very important to recruitment and an additional 8% found it important to recruitment. Thus, 66% of the respondents found honors housing to be important to very important for recruitment. Of the respondents, 24% indicated that honors housing was very important to student success. An additional 31% indicated it was important to student success. Therefore, 55% of the respondents agreed that honors housing was important to very important to student success in college.

The data I collected from the survey proved to be invaluable. The SPSU administration had already targeted a better sense of community on campus as one of its goals for its most recent strategic plan; therefore, the data indicating the importance of honors housing for creating community was crucial. The

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comments respondents made were invaluable as well, for they clearly indicated the extent to which honors housing was important. Until I received responses from the survey, I was not fully aware of the degree to which some universities and colleges have created exemplary honors housing. The comments were eye opening. One respondent said, "Since opening our Honors Village we have seen the numbers of students and parents interested in our program grow. Over 80% of our incoming students choose to live in the Honors Village."

**Figure 2: Roles Housing Plays**



Another respondent stated:

I also should mention that our honors residence hall is the newest and best on campus—all rooms are doubles (no triples allowed), larger than average, and air-conditioned. Also, there are spacious and well-equipped study lounges on each floor which are suitable for honors seminars, dinners (there are adjacent kitchens), and special honors programming. Our administration feels that the honors students deserve the housing benefits because they are academic role models for other students on campus and the very students we want most to retain.

Some respondents indicated how much the honors housing aided in recruitment. One respondent said, "I am afraid it is a key to our success. I wish it were just the curriculum . . ." Another said:

[Honors housing is] a powerful recruitment tool. When the parents and students know that we have Honors housing, they are very excited. They tour the residence, which has a common lounge, and an academic lounge with computers (4), a copier, conference tables, fridge and microwave, and our administrative offices. The average SAT in Honors has risen every year, by 22 points last year and 64 points this year . . .

Student success was the most difficult category for respondents to assess. Of the respondents, 21% were sure that honors housing aided in student success, but they had not found a way to measure it. Thus, their responses were not included on the graph. However, several respondents were able to tie honors housing to student success. One respondent supplied a graph that showed a jump in GPA average for residential students. Students living in the residential hall were averaging a 2.9 GPA before honors housing and 3.6 after honors housing was offered. Another respondent supplied data that indicated not only high achievement from students living in the honors hall, but also high on-campus participation in organizations and activities. This respondent said, "The Honors hall helped insure student success but also gave back to campus in a disproportionately positive way."

## THE FIVE-YEAR PLAN

My second strategy was to create a five-year plan. I began my plan with the ways honors housing is connected to SPSU's Strategic Plan. I was determined to use every strategy possible to ensure better cooperation in the future. SPSU's Strategic Plan has three major goals and I tied honors housing to two of these: 1) to increase enrollment and 2) to increase the sense of ownership in the success of the university among members of the university community. I addressed two specific objectives listed under the second goal: the first encourages participation across the campus, and the second encourages the development of a supportive physical environment. I then used the data I collected from the NCHC listerv survey to show how honors housing would help the university reach its goals. I emphasized the ways in which the data supported the roles honors housing might play in recruitment, community, and student success. Because one respondent had indicated the ways students in honors housing have given back to campus in a "disproportionately positive way," I made sure to indicate that a strong honors community would help the broader SPSU community. I made sure to indicate the ways honors students were already serving the campus through academic teams and organizations.

In an attempt to recognize the private company's interest in creating a profit, I also outlined the ways honors housing might help to promote residential life on campus. Because SPSU began as a commuter campus, it still recruits a good number of students who commute to campus. According to SPSU Institutional Records, 57% of freshmen and 22% of undergraduates lived in college-owned or college-affiliated housing in the 2004–05 school year, the most

## THE HONORS COMMUNITY: FURTHERING PROGRAM GOALS

recent year for which there are data. The data suggests that students who live in the halls their first year are unlikely to do so in future years; instead, they find less expensive apartments near campus. Data from the results of the NCHC list-serv in several cases indicated that students often chose to remain on campus and in honors housing after their freshman year, and I used this data to suggest ways that honors housing might help keep students on campus in later years, thus creating more profit for the private housing company.

I then used the five-year plan to outline what I would like to see happen for the fall of 2006 as well as for the following four school years. For the fall of 2006, I outlined a plan that would place freshman honors students on the fourth floor of Howell Hall and asked for an honors Residential Assistant. The Property Manager had indicated in a previous conversation that she was concerned about how to handle honors students who had already requested non-honors roommates. I stated in the document that the Property Manager should honor their housing requests but should still place these students on the fourth floor. I requested better enforcement of Quiet Hours during exam weeks since I had received complaints from students concerning this issue in the spring of 2006.

For the fall of 2007, I outlined a plan that would place all honors students who live in the residential halls to be placed in one hall. I indicated my preference for Norton, the upperclassman hall, but I indicated that the Honors program would consider the freshman hall if certain “perks” such as an honors study room, kitchen, and social events were added to the current setup. In the plan I also indicated that I would like to see an Honors Living Community established in the Courtyard Apartments.

For the fall of 2008 and 2009, I outlined a plan that would expand growth through the above options as well as by finding ways to increase the “perks” of these locations. I set the fall of 2010 as an assessment year in which to thoroughly examine the honors housing issues and to see if growth has led to the type of success I wish to see. The plans would be modified according to what is learned.

## THE MEETING

I met with the Property Manager, the Vice President of Student and Enrollment Services, and the Dean of Student Affairs soon after I had collected the data and had created the five-year plan. I used information from the data and from the five-year plan at the meeting. The meeting itself was important because all seemed to want to assure the others and me that honors housing did make sense. There even seemed to be an indication that the data I had collected was not necessary for the discussion. However, I made sure to discuss the data thoroughly since they are quite compelling and since they indicate that SPSU does not even begin to embrace the types of housing that other institutions support. While SPSU is a small school, I suggested that thinking big on this type of issue might help draw students to campus. I also made sure to discuss thoroughly the ways in which Honors housing ties into SPSU’s strategic



plan. Only after these items were discussed did I ask everyone to look at the five-year plan, which I knew would be the most controversial issue. Finding ways to move past the freshmen housing seems to be one of the larger issues for SPSU and the Honors Program.

While the Dean of Students did not say he would not support honors housing for upperclassmen in Norton Hall and the apartments, I did sense reluctance to establish honors housing beyond the freshmen year. The Property Manager and the Vice President of Student and Enrollment Services both seemed more invested in the discussion of how honors housing could be expanded in future years.

## THE RESULTS

The results of these three strategies opened the door to getting honors housing back on track at SPSU. I think the data were compelling, especially since they often showed to what degree we were not competing with other schools offering honors programs. I will return to the data in the future to remind those involved about the benefits of honors housing. The immediate result of the meeting was an honors floor in Howell Hall and an honors Resident Assistant for the floor. We also made arrangements to take advantage of using housing facilities to aid in social activities for the Honors Program.

Another result of the meeting is that I now have a better idea of where support is lacking. As I said earlier, resistance to honors housing that goes beyond the freshman experience seems to come from the Dean of Students, who believes that it is important to have all freshmen students in one residential hall. He cites the First-Year Resident Experience Program (FYRE) as one of his concerns, but it has been close to defunct since the private company took over the residence halls. The Dean of Students seems to have a strong belief that this program will be resurrected even though SPSU has handed it over to the private company to run. While the private company has information concerning FYRE on their website, they do not list a staff member who directs this program.

The Dean of Students also seems to believe that placement of all freshmen in one residential hall is beneficial to this community in and of itself. While I understand his resistance to moving freshmen out of Howell Hall, I'm not sure why he seems to be resisting honors housing for upperclassmen. Before I meet with this group once more, I will research his concerns more fully.

## CONCLUSION

One of my many realizations while writing this article was that several institutions have worked quite hard to document the benefits of honors housing for honors students. However, this information needs to be better documented for the larger honors community. The wealth of information I received from NCHC listserv participants was more than what could be summed up here. While I used three solid strategies (data collection, long-term planning, and bringing all the principle players to one meeting), I am sure there must be

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additional strategies others have used. It would be especially interesting to know how others have worked with their foundation offices or other groups to raise funds for a residential hall designated for honors housing.

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# **The Advanced Classroom Technology Laboratory: Cultivating Innovative Pedagogy**

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**T**he National Collegiate Honors Council suggests in its “Basic Characteristics” that honors programs and colleges should be at the forefront of pedagogical innovation, serving as a “laboratory” for new approaches to teaching and learning (Schuman, 2006, p. 66). One approach to this charge is the integration of the latest technology into the classroom. Implementation of technology is important to millennial students, who are digital natives, never knowing a world without laptops or compact discs. Not only do students tend to be very comfortable with technology, but they also tend to be the early adopters. In addition to piquing student interest and curiosity, the use of the latest tools can increase engagement, encourage multimodal learning (visual, aural, etc.), permit learning opportunities outside the classroom, and promote technological literacy.

In 2004, Middle Tennessee State University’s Honors College, which dates back to 1973, took up sole residence in the new state-of-the-art Paul W. Martin Sr. Honors building. The Honors building is a 21,000 square foot facility that includes several small ( $\leq 20$  students) multipurpose seminar rooms and labs designed to promote student-centered learning. Each room is outfitted with a computer, projector, document camera, DVD player, and small touch screen device that controls each individual piece of equipment. In the spirit of continued innovation, the institution decided in 2005 to construct and test a new experimental learning space in the Honors building.

The goal of this project was to create a new type of classroom utilizing advanced technology in a way that could flexibly support a variety of teaching and learning styles. Rather than recreating a traditional computer lab with rows of students tethered to monitors and engaged in clandestine off-task activities (e.g. e-mailing or instant messaging), this room was to be open and student-centered, fostering discussion, collaborative learning, and critical thinking. Instead of forcing professors to tailor their approaches to the limitations of the room, the room provided a dynamic environment limited only by the instructors’ own creativity. In other words, the goal was not to adopt technology for technology’s sake but instead to provide technology that could easily augment effective

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teaching and ultimately increase student learning. Finally, an innovative classroom of this kind serves as a proving ground, with successful strategies stimulating change throughout not only the honors community but also the entire university.

These goals were cooperatively created by several campus groups and also vetted through a team of external consultants. In the end, the lab, entitled the Advanced Classroom Technology Lab (ACT Lab), was designed to:

- encourage discussion, critical thinking, small-group collaboration, and problem-based learning;
- foster technological proficiency;
- flexibly adapt and appeal to various learning styles and pedagogical approaches;
- be easy and intuitive for faculty and students to learn, adopt, and master; and
- serve as a testing facility for new teaching styles and new equipment for possible campus-wide adoption.

Planning for the ACT Lab began in 2005, and construction and installation were completed by mid-August 2006. The cost of the project including consultation, room renovation, equipment purchase, and installation totaled approximately \$280,000, jointly funded by the Office of Academic Affairs, the Information Technology Division, and the Honors College. While certainly a major investment, this plan was viewed as a prudent expenditure that paled in comparison to the potential price of blindly adopting unproven technology across the campus.

The ACT Lab measures 24' x 29' and is designed for smaller classes (see Figure 1). Traditional computer labs contain long rows of desks with individual student workstations, which are restrictive in their layout and isolate students, making collaborative learning difficult. The ACT Lab contains seventeen upholstered tablet chairs (fourteen right-handed and three left-handed) on castors, allowing for portability and flexibility of configuration. The chairs also contain small storage areas under the seat for books and bags. The open design of the classroom and its furniture also allows the teacher to freely circulate, creating more opportunities for interaction.

This flexibility is also supported by an 802.11g wireless router, allowing for internet access anywhere in the room. A small closet in the back of the room houses sixteen tablet laptop computers (IBM X41) with wireless networking capability, allowing students to work, retrieve data, and assemble in different areas of the room. Tablet computers also provide students the ability to input information using an included stylus; the stylus can be used to draft equations, create notes, or annotate documents on the screen of the laptop. To further support student collaboration, the ACT Lab uniquely contains four 42" plasma monitors (NEC PX-42VP5A) mounted on the walls. Individual tablet computers can be plugged into each plasma display allowing data to be viewed within smaller groups. Small 2' x 2' tables are located under each plasma screen.

**Figure 1. The ACT Lab**

Similar to other classrooms in the Honors building, the ACT Lab has an instructor's computer linked to a central projector (NEC MT1075), which casts a six-foot-wide by five-foot-tall image on the front wall, painted flat white. This central projector is linked to a VCR (JVC HR-53902U), a DVD player (SONY DVP-NS55P), and a high resolution, 30 fps document camera (WolfVision VZ-9), allowing for the presentation of a variety of material. Sound can be projected through nine monaural in-ceiling speakers (JBL 26CT), complementing the multimedia experience. The instructor can also quickly and easily pull images from any of the individual plasma screens to the central projector for sharing with the entire class on the front wall.

Unlike other classrooms, the instructor's computer (IBM X41) sits on a cordless mobile lectern (PolyVision CL17) with its own battery supply capable of powering two devices simultaneously for up to nine hours. The lectern is topped with a fifteen-inch tablet display that also enables the instructor to annotate documents. Once integrated with the display, the computer's cursor can be controlled by the stylus or an included remote control from anywhere in the room. Wireless video transfer to the central projector, coupled with the battery supply, allows the lectern to be rolled anywhere in the lab, lending freedom to the professor. Using this setup, a professor could, for example, outline a topic, annotate slides from the mobile lectern tablet, show a video clip, focus small-group collaboration on a central problem, circulate around the classroom, and ultimately review and analyze group solutions presented to the entire class through the central projector.

## THE ADVANCED CLASSROOM TECHNOLOGY LABORATORY

Additionally, a ceiling mounted camera (Sony EVI D70) can pan and zoom to any location in the ACT Lab, sending real-time video across the room to the central projector. Video data can also be archived for transmission across the internet. A DVR (JVC SR-DVM70) allows for recording from the camera and six ceiling-mounted microphones (Shure MX202BP/C); playback is possible through the central projector. Any portion of a class session, including student presentations for example, can be recorded, shared, and reviewed. Six video iPods (60 GB) are also available to be lent to faculty to review class recordings or podcasts of course-related material.

Complementing this array of equipment is the Thunder Virtual Flipchart system, an enterprise collaboration tool that provides a digital hybrid between a traditional flipchart and an interactive whiteboard. The system consists of a self-standing easel supporting a fifty-inch flat-panel monitor that swivels between portrait and landscape orientations. A stylus can be used to digitally write or draw free-hand on the surface of the monitor. Using the same stylus, the user can choose different “ink” colors and line sizes plus erase any previous marks. Information can also be entered via a wireless keyboard.

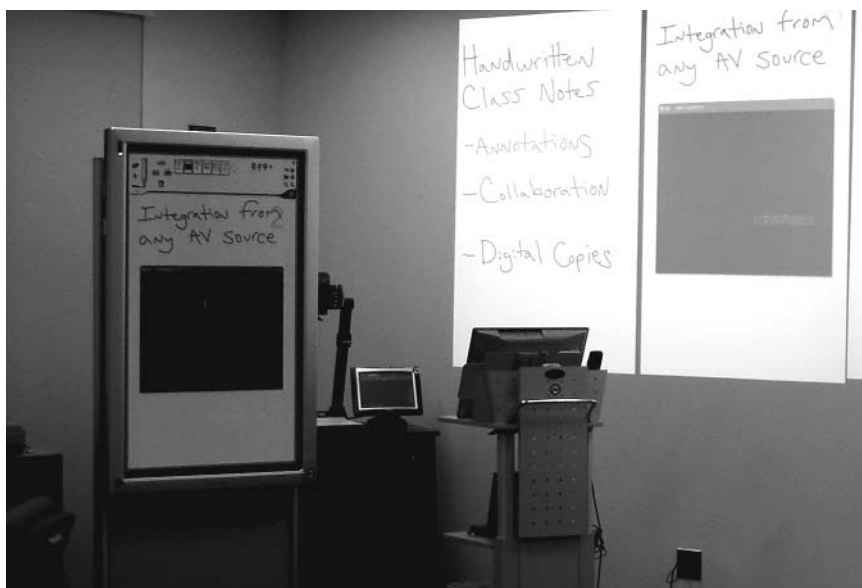
Unlike a single interactive digital whiteboard, this system allows for the simultaneous projection of multiple flipchart pages by three additional ceiling-mounted projectors (NEC MT1075). When in landscape mode, three flipchart pages measuring six feet wide by five feet tall can be simultaneously projected onto the front wall, creating an overall image 18' x 5'. Portrait mode offers six 3' x 5' images, visually surrounding the class with content. In addition to displaying handwritten class notes, information from any of the audiovisual sources can be pasted into the flipchart pages allowing for integration and annotation (see Figure 2). Additionally, input is available via a color scanner (HP 5590) that directly connects to the easel.

Using the stylus, the content and position of individual flipchart pages can be easily edited, rearranged, moved off the front wall, saved, and reopened in future classes. Class notes can also be quickly printed or emailed to students who, by downloading free software, can view them at any time outside of the lab. Notes and video can also be shared in real time with another Thunder-enabled classroom. This setup has the potential to free students from slavish note transcription. Thus, rather than racing to write copious notes of every class detail, students are able to think, talk, synthesize, and create marginalia of higher order concepts, moving the learning experience further away from passive memorization and regurgitation to proactive participation, critical thinking, and scholarly discovery.

The instructor can easily control the entire room, including all of the audiovisual components, the projectors, the lights, and even the window shades by means of a ten-inch Crestron (TPS-4000) touch pad (see Figure 3). This integrated interface allows new users to control each piece of equipment intuitively with minimal steps. After about five minutes of training, novices are able to switch quickly and seamlessly between all of the audiovisual sources. The system is also flexible enough to allow the display of the instructor's computer,

VCR, DVD, or document camera while simultaneously projecting flipchart pages from the Thunder system. All of the equipment is integrated using a custom-configured server (PolyVision) running Windows XP. The server, which is housed in the same closet as the tablet computers, manages the multiple video outputs and serial connections.

**Figure 2. Flipchart pages projected onto the wall**



The ACT Lab at MTSU is a unique classroom, generating a great deal of interest and suggesting that users might feel especially privileged and committed if given the opportunity to use it. Such interest may create great demand for the ACT Lab's use. Thus, a Room Wizard (PolyVision), located on the outside wall at the entrance to the ACT Lab, can be used to schedule and track the room's use. The Room Wizard contains a six-inch touch screen displaying room occupancy and availability. Scheduling can also be accessed and managed remotely via a dedicated webpage. Such advanced equipment, unfortunately, may also attract the attention of less studious and more nefarious individuals, so the room and storage closet are secured with card access locks while a hallway camera records traffic.

Despite the ACT Lab's relative ease of use, it was necessary to devote a full semester (fall 2006) to testing the equipment and hosting numerous open-houses and pilot classes for administrators, faculty members, students, and even benefactors (the lab was a featured site in a development event, demonstrating the institution's continued commitment to technical and most importantly, pedagogical advancements). Any innovation fails if it mystifies or malfunctions. Without proper training or smoothly operating equipment, students and faculty

could soon become frustrated and shy away from tapping into the full potential of this classroom. Overall, pilot users have confirmed the lab's intuitive setup and short learning curve. As expected, the training sessions have created great interest around the campus and in the community.

**Figure 3. Crestron (TPS-4000) touch pad**



Indeed, several faculty members wishing to teach courses in the ACT Lab in upcoming terms have already submitted proposals describing how the room's equipment will be used to meet student learning objectives. For example, an applied analytical chemistry course on pollution detection will use the room to remotely access online instrumentation resources. Students in a research methods course will collaboratively generate and analyze behavioral data using statistical software. Participants in an advanced genetics and bioinformatics course will research case studies using an online national database of genomic information and tools. Students will also use the room to engage jointly in computational modeling of DNA, RNA, and proteins, creating visual representations of ribosomal messenger RNA expression. While different in content, each course will pedagogically focus on active student engagement, discussion, and analysis, turning the classroom into a laboratory where new ideas (and scholars) are created.

Consistent with the goals stated above, the relative effectiveness of the lab will be gauged by quantitatively and qualitatively assessing student learning outcomes. While remaining on the cutting edge of technology provides



marketable opportunities for students, this lab is first and foremost a teaching tool meant to provide an adaptable, enriched, reliable learning environment. We hope that, like any traditional approach, this lab, with its boundless capabilities, will be an asset to good teachers, cultivating and optimizing student learning. Assessment by both teachers and students will help to determine which technologies to adopt more widely and which new technologies to add to the lab in the future.

## ACKNOWLEDGEMENTS

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# **“BBQ with the Profs” and the Development of Collegial Associations**

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## **INTRODUCTION**

Western Kentucky University (WKU) is a medium-sized, open-enrollment public institution, classified by the Carnegie Foundation as a “Master’s College & Universities Larger Programs.” WKU has 15,978<sup>1</sup> undergraduates spread across four campuses. The Honors Program, created in 1963, currently has around 500 students. Enrollment is based on an eligibility standard, with entry requirements for the program being a combination of minimum ACT/SAT scores and high school grade point average. However, the program’s philosophy is that a student is more than the accumulation of his or her “numbers,” thus allowing students to petition into the program if they are low on one criterion or the other. In addition, the program allows students to apply after taking a certain number of credits at WKU. Once in the program, a student must complete eighteen hours of Honors credit in general education, upper-division, and Honors colloquia courses and a six-credit Capstone Experience/Thesis (CE/T) Project.

In 2005, a new director was hired to provide energy, increase the program’s visibility on campus, and improve retention. In conversations with students and faculty, the director discerned that one of the major problems was the lack of both “community” among the students and a sense of collegial association among and between faculty, students, and staff. The dearth of Honors community and collegial association meant the program was little more than students taking smaller, harder courses. The new leadership believed that identity, community, and a sense of shared purpose were key variables that needed to be instilled in order to accomplish the program’s mandate.

The development of collegial association is a prerequisite to achieving the overall goal of the WKU Honors Program: to simulate in every way practical the sense of belonging and experience of attending a small liberal-arts college. We believe that all other elements and benefits of Honors participation emanate from the foundation of collegial association. One facet of our multi-pronged strategy to build this foundation was through the development of a program we called “BBQ with the Profs.”<sup>2</sup>

## BBQ WITH THE PROFS

BBQ with the Profs is an opportunity for freshmen Honors students to connect with faculty, administration, and staff<sup>3</sup> in an informal setting during the first week of school. During the first annual BBQ with the Profs in the fall of 2006, small groups of freshmen were led by HonorsToppers<sup>4</sup> to the hosting-professors’ homes. After eating dinner, which was provided by the Honors Program, the hosts played various outdoor games, made homemade ice cream, and encouraged students to engage in discussions about study abroad, graduate school, and the life of the mind. The goals of this event included giving Honors freshmen a jumpstart on networking with faculty, opening students’ minds to the possibilities awaiting them in college, providing a forum for students to get acquainted with one another, and showing students a side of their faculty that might promote future mentoring relationships.

### PLANNING BBQ WITH THE PROFS

The planning stages of BBQ with the Profs began in April 2006, five months prior to the event. Planning generally fell into three broad categories: 1) issues related to the hosts’ homes, 2) issues related to advertising the event to students and getting them to the correct homes, and 3) assessment and institutionalizing the event. Initial ideas for the program were drafted, including how many students would attend each home, how long the program should last, what kind of food should be provided, and how students would find the faculty’s homes. Looking over conflicting dates and times during the busy first week of school, the date was set for the evening of the first day of classes.

### HOST FACULTY

One of the first challenges was securing individuals to host BBQ with the Profs sites and then framing the program goals for the event. Because it was our first attempt at this type of program, we lacked a built-in pool of experienced hosts from which to draw. We envisioned the ideal host: a faculty member living within easy walking distance of campus, one who was comfortable interacting with students, and one who regularly teaches Honors courses. Although the university is set in a scenic, residential part of town, with a number of faculty and staff living close by, we were not sure how many faculty we could recruit. A final challenge was related to the director’s social/professional network, which was somewhat limited because he had been at WKU less than a year.

With these challenges to overcome, the director began contacting colleagues to serve as hosts. The goal was to find enough faculty and administrators who lived near enough to campus so everyone could easily walk to the event. After securing seventeen host sites,<sup>5</sup> the Honors Program sent letters of thanks to the faculty members and their families<sup>6</sup> for their willingness to host a group. Each correspondence also provided host faculty with basic information

about the program, including the date and time, food options,<sup>7</sup> and goals/expectations of the event. We endeavored to communicate our primary goal of creating an interdisciplinary environment in which faculty and students could interact in a relaxed manner, while subtly shaping the perspective of freshmen regarding the Honors experience (i.e., research, study abroad, nationally competitive scholarships).

Approximately two weeks prior to the event, the Honors Program sent a final letter and packet of information to both the faculty hosts and the HonorsToppers. The packets included detailed information regarding the timing of the event, the arrival of the food, recruitment efforts, the role of the HonorsToppers, a list of possible icebreakers, and, once again, our goals for the event. Additionally, the packets contained a roster with contact information for both the students attending and the HonorsTopper assigned to the host's home.

### **INFORMING AND ORGANIZING THE FRESHMEN**

By June 2006, three months prior to BBQ with the Profs, major preparations for the event began in earnest. We had decided to make the program voluntary, to avoid starting the year with a program which sounded like "mandatory fun," so advertising was going to be key. We needed to both build excitement for the event and figure out how to get over 200 freshmen Honors students to seventeen different homes. Because the event was scheduled for the first day of classes, almost all of our advertising needed to be done prior to students' arriving on campus. Our efforts included letters, emails, phone calls, and posters. We put references to BBQ with the Profs in all the welcoming letters that were sent to freshmen's permanent addresses. Additionally, emails were sent to the students over the summer. In all of our correspondence, we told students they would hear from an HonorsTopper two weeks prior to the BBQ regarding the details. Finally, posters were placed in the Honors residence halls during freshmen orientation week, and reminder postcards were sent to students' on-campus mailboxes. Our marketing was laced with enticing phrases such as "Ever wondered what the inside of a professor's house looks like?" and "Save your meal plan tonight—eat free with Honors!"

To provide a second level of recruitment and to lead students to the correct homes, we assigned HonorsToppers to serve as group leaders. Each HonorsTopper contacted his or her group, personally invited each of them, endeavored to get them excited about BBQ with the Profs, and, of course, made sure they knew how to find their host professor's home. To make this latter task easier, we created a map showing the location of all the faculty homes. Additionally, we designed and ordered "Honors Program Event" yard signs and asked each HonorsTopper to drive/walk by his or her assigned home at least once prior to the event.<sup>8</sup>

As we began creating our groups, we discovered some complications. Our goal was to build community, so we decided we would organize the groups by residence hall floors, not by major or college.<sup>9</sup> We quickly realized, however,

## “BBQ WITH THE PROFS”

that because our residence hall floors are single-gendered, our groups would be all female or all male. Additionally, a significant portion of freshman Honors students are local and live at home. Therefore, groups were re-organized by drawing students from two floors and including some off-campus students.

### ASSESSMENT AND INSTITUTIONALIZATION

Although the Honors Program staff members were very excited about the BBQ with the Profs concept, we were also cognizant that there would be mistakes, unforeseen problems, and teachable moments we wanted to remember and learn from for the next year. With this in mind, throughout the project we kept copious notes during meetings, scheduled a debriefing session after the event to gain immediate feedback, and designed an assessment tool to elicit feedback from both the hosts and students.

Knowing we would ask the faculty to host again sometime in the future, we wanted to demonstrate the program’s appreciation of their time and efforts. Each faculty’s home received a thank-you card signed by the entire group of students, and the Honors Program sent an official letter of gratitude. We received a tremendous amount of positive feedback from our modest efforts to thank our hosts. We are currently looking into ways to increase our expression of gratitude for next year.

### EVALUATION OF BBQ WITH THE PROF

At the conclusion of BBQ with the Profs, students and hosts were asked to fill out a short survey to provide feedback. The survey included both open- and closed-ended questions (see appendix for assessment tool and summary of quantitative results). Additionally, the director followed up with most of the host faculty personally to glean anecdotal information, and the HonorsToppers were requested to do the same in the Honors hall and on “Facebook” to hear what was in the “networks.”

The overall feedback from students, faculty, and staff was overwhelmingly positive. The director received a number of complimentary emails and phone calls, including a number of laudatory comments from senior administrators, many of whom, up to that time, had not interacted directly with the Honors Program and had minimal understanding of the philosophy of the Honors experience. Although we were very pleased with the anecdotal feedback, the empirical data has been the most helpful in planning for next year. The aggregate data is provided in the appendix; therefore only a brief overview of the findings is presented below.

### FACULTY COMMENTS

Twenty-six surveys were filled out by faculty, with at least one from each host site. The responses from faculty members were very positive. Of the 10 questions asked, 90-plus percent of the responses “Strongly Agreed” or “Agreed” with the applicable statement. Overall, we believe the best indicator

of the success of the event (from the faculty host point of view) was that 100% of our hosts "Strongly Agreed" or "Agreed" with the statement that they would recommend to other faculty members that they host a BBQ with the Profs site in the future. Additionally, 24 out of 25 responses<sup>10</sup> (96%) "Strongly Agreed" or "Agreed" with the statement that they would be interested in hosting another BBQ with the Profs event again next year.

Although many of the written comments dealt with issues beyond our control (e.g., weather, bugs, humidity), a great deal of valuable feedback was shared. Most of the written comments can be placed into several themes. First, we need to communicate more with both the faculty member and the "home office" (especially the latter). Several host spouses felt they were not adequately informed. Although we did send most of the information to the home address of each faculty member, we believe the official business envelope with the university seal on it was interpreted as being for the faculty member and thus may not have been seen by the spouse. Another comment was the need to provide both indoor and outdoor icebreakers in addition to a broader selection of "get-to-know-you" activities.<sup>11</sup> Finally, hosts stated repeatedly that the number of students should be kept below ten (our plan was for 15 per home). Overall, the written comments were helpful, quite positive, and in congruence with our quantitative data.

## STUDENT COMMENTS

One hundred and ten student surveys were returned, which indicates an approximate 50% return rate. Like the faculty responses, students were overwhelmingly pleased with the event. Several sets of responses were especially encouraging. First, 97% of the students "Strongly Agreed" or "Agreed" with the statement that the program provided them the opportunity to learn about a faculty member whom they might not have met otherwise. Second, and we believe closely related, was that 101 of our 110 students responded that they felt more comfortable approaching their faculty member in the future (92%). The response was supported by numerous written comments to the same effect, reaffirming the type of response the program was geared towards creating.

Finally, 99% of students "Strongly Agreed" or "Agreed" with the statement that they enjoyed the opportunity to network with faculty/peers, and 96% of the students answered "Strongly Agreed" or "Agreed" to a statement related to recommending BBQ with the Profs to next year's freshmen. Again, the empirical data were supported by the written comments, where students suggested we needed to use student testimonials in future advertising for the event.

Although the data were quite generous in praise, they did show a couple of areas for concern. First, among questions related to evaluating the event, only 36% of students "Strongly Agreed" with the statement that they felt properly informed about the event. Although another 51% "Agreed" with the statement, we believe the data support the notion that we must do a better job of informing students about the event. Second, only 37% of the students "Strongly

## “BBQ WITH THE PROFS”

Agreed” with the statement that BBQ with the Profs jump-started their excitement related to being involved with, and participating in, other Honors events. We must improve in this area, too.

Interestingly, the students did not complain much about the bugs, heat, or humidity, but they took issue with the “long walk” (note: the farthest any student had to walk was four blocks). Additionally, as was mentioned above, they wanted more information in advance about the program and their host. The positive comments were overwhelmingly focused on how great it was getting to know professors, talking about the college experience, and spending time with Honors students/making new friends. Related to such feedback in the written comments and in the “network” (i.e., Facebook) was the extreme excitement of students who had dinner with the Dean of the Business College or with the Dean of the Liberal-Arts College, or who talked with the President of WKU for two hours about his time as an undergraduate at WKU.<sup>12</sup>

## LESSONS FOR THE FUTURE

Although anecdotal and empirical evidence strongly suggest that the event was a success, we believe, for those interested in replicating the program, that there are several areas where BBQ with the Profs can be improved. First, start planning earlier and have a larger pool of staff from which to draw. At the time of planning BBQ with the Profs, the authors (Honors director and student worker) were the only staff in the Honors Program and predictably the brunt of the work fell to the junior author. Although the HonorsToppers were vital to the success, they were not available for tasks until just before school began, and by then almost everything was already completed. In short, those contemplating such an event should consider the time intensive nature of the program and plan to have adequate staffing available.

Second, be flexible and in possession of adequate back-up contingencies. As mentioned above, the original plan was for there to be only one home which was not within walking distance (and this was by special request). We did not plan to keep a house “in reserve,” so when we lost one of our homes<sup>13</sup> two weeks prior to the event, we were scrambling. Although we found a host who volunteered the use of his or her in-ground pool and other amenities, we had to drive the students to the house. We thought we had been saved. Later, we discovered that only two students attended each of the homes in which we needed to provide transportation. We were puzzled until we learned from a number of no-shows the reason for the low attendance: students were unsure of the event and did not want to be “trapped” at a boring event. According to student logic, if you walked to a professor’s home and the event was boring, you could always excuse yourself and walk home, but if you rode in Honors-provided transportation, you were stuck at the event until someone brought you home. Next year, if one of the homes is not within walking distance, we must make a special effort to get those students to commit. Additionally, next year we will ask the HonorsToppers to get RSVPs from the students.



Next, as was made repeatedly clear, we need to do a better job of explaining the event to both faculty hosts and students. Too many students reported that they were not sure what the program was intended to accomplish. Additionally, a very large percentage of our no-shows expressed a less-than-solid understanding of the event. This is also true for our faculty hosts, who, despite our efforts, too often had only a vague idea of the program's goals. Although we can certainly do a better job of framing the event, we believe this criticism is in part a statistical artifact resulting from the program's novelty. We now have not only a core of returning hosts, who have done the program once, but over a hundred students who have experienced the program. As a result, the program now exists in the collective memories of the students. Additionally, we have testimonials, and, no doubt, a number of next year's HonorsToppers will be students who attended the inaugural BBQ with the Profs.

Finally, one of the more interesting glitches is related to the divergent goals of the Honors Program and a particular host faculty member's academic department (a department which is a strong supporter of Honors). Each year this particular department hosts a start-of-the-year social for the faculty/staff. When they heard that one of their own faculty members was hosting a BBQ with the Profs site, they assumed that the Honors Program would send only the department's majors to the faculty member's home. The department assumed that developing community is about developing *disciplinary* community. When the final packets were delivered with information on student attendees, department members were upset because only one of their majors was in the group (the HonorsTopper). The hosts had also invited the department's entire faculty/staff to the event. It took quite some time to explain that the goal was interdisciplinary community based on residence-hall floor and not major. In sum, we learned that not everyone shares the same type of interdisciplinary goals as the Honors Program.

## CONCLUSION

Balancing the successes and failures of the inaugural event, the Honors Program was quite pleased with the outcome of the BBQ with the Profs experience. Not only did it succeed in its primary goal—laying the groundwork for developing collegial associations between and among faculty, staff, and students—but it also created positive energy and raised the profile of the program. Although these are laudable successes for the first day of the fall semester, the real success of the program was the buzz and sense of excitement Honors students felt during the first week of school. The energy and excitement have continued throughout the year and have been an unexpected benefit of BBQ with the Profs.

## ENDNOTES

1. The total enrollment, including graduate students, is 18,645 students.
2. The idea for the program is not original to the senior author but was transplanted from a small (approximately 800 total students) private liberal arts

## “BBQ WITH THE PROFS”

college where he taught for five years. The small liberal arts school did a variation of this theme annually for their entire freshman class.

3. Although the program is called “BBQ with the Profs,” host families ranged across the spectrum of WKU employees: current and retired faculty, deans, coaches, senior vice presidents; even the president of the university opened his home, but for ease of reading this essay referred to them all as faculty.
4. HonorsToppers is our new voluntary Honors-student ambassadors club. The BBQ with the Profs event was their inaugural program.
5. Of the seventeen sites, none belonged to a faculty member from the College of Business, so the business college representative on the Honors Development Board decided to arrange for transportation out to her house in order to host a group at her home.
6. It was very important for the family members of host homes to feel included in the event and we endeavored to be inclusive as possible.
7. For various reasons, we used the WKU catering service. We provided each host several options from which to select: burgers and hot dogs (if the host wanted to grill out) or pulled pork BBQ (if they did not want to do any grilling). Additionally, through communication with hosts, families, and students we knew how many vegetarians were attending each home and made arrangements for them. Finally, we wanted the event to be as non-stressful as possible for host families, so Honors provided everything from napkins to clean up. We did however encourage hosts to make their BBQ special by adding a family recipe to the menu, such as an iced tea or special dessert. Two of our hosts had homemade ice cream for their students, and, according to the evaluations, it proved wildly popular.
8. The map and the Honors Program Event yard signs (although they did look like political campaign signs) were also very beneficial in assisting the WKU catering staff in delivering food to seventeen different locations within a thirty-minute window.
9. Our philosophy is that the Honors experience is interdisciplinary, not a solely disciplinary experience. We found out later that not every department saw things from an Honors perspective.
10. One survey was left blank on this question.
11. Related to this, but not mentioned by the faculty, is our perception that we need to increase our training of the HonorsToppers related to facilitating these types of activities in order to rely less on the faculty hosts. We were very pleased that almost 20 out of 26 hosts (77%) “Strongly Agreed” with the statement that their HonorsTopper was helpful and knowledgeable, an asset to the event (four other “Agreed” with the statement). Although a 92% approval rating for their inaugural program is strong indication of the talent and quality of our HonorsToppers, we believe (and so too do the HonorsToppers) that there is a great deal of room for improvement.

12. Over the next several months we heard from a number of parents who received calls from their freshmen children raving about getting to meet deans, the president, etc. on the first day of class. One parent even told the senior author of having been worried about sending a child to such a large public school, but programs like BBQ with the Profs made the school seem smaller.
13. A remodeling job, which was supposed to be complete prior to the school year was way behind schedule and forced us to locate another house very quickly.

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# **Honors Student Research**



# Multi-Level Benefits of Using Research Journals in Honors

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As honors curricula develop and mature at our institutions, we constantly grapple with questions of what comprises an honors education. Besides the philosophical discussion of what it means to be “broad, well-educated, informed, challenging,” there is also the practical or methodological discussion of “How do we do that?” These questions become more complex as honors programs mature, possibly as a consequence of course sequencing or developing degree plans. In my experience, one of the more difficult areas to address is differentiation between a lower-division introductory experience and a mature, sophisticated upper-division seminar. Where exactly is this boundary when building a new course? Being able to “read our students’ needs” is important in addressing concerns about students’ individual development, maturity level, and degree preparation as well as problems associated with student retention. One practical avenue that addresses methodological questions is the use of research journals.

Research journals have been beneficial in two types of classes I have taught for honors over the past three and a half years. Each of these classes is a seminar offered at the junior level: “Perspectives on the Present,” a current-events course that I have taught three times and two cultural seminars, “Progressivism and the Arts” and “Arts and Social Reform,” each of which I taught once. In order to deal with problems of late and/or sloppy final projects, plagiarism, and lack of commitment or depth, I have developed research journals as a way to address these issues early and often. Using trial and error and modifying my approach each time I taught these classes, I believe the latest version has some strong points that now make research journals broadly applicable in many different class situations and across disciplines while specifically addressing certain concerns about motivation inherent in the honors population.

## PRECURSOR TO SENIOR CAPSTONE OR THESIS

Two good reasons for research journals are that they produce better final products and that instructors don’t have to provide so many remedial basics—a time-eating exercise at the senior level. In honors programs, we emphasize the full development of our students’ potential; if we only tackle serious research in their final senior-year projects, then how are we actually accomplishing this goal? We also become frustrated teaching advanced courses when

## MULTI-LEVEL BENEFITS OF USING RESEARCH JOURNALS IN HONORS

we have to re-teach the basics constantly; explaining to students for the twenty-fourth time that quotations must be documented is not an exercise that should be taking place the week before senior papers are due. Research journals take care of such problems.

An in-depth writing project that requires extensive research and organization at the junior level may enhance students' readiness for advanced senior thesis projects; in some instances, graduating seniors who have taken such a course have communicated to me that the project actually became, in their minds, their capstone experience. In a few instances, students used these papers as writing samples for graduate school applications. One student was accepted into the University of Cambridge (UK) and used her paper both as the writing sample in her application and eventually as the basis for her Master's thesis. As degree plans or "sequencing" of honors courses develop in an institution, such earlier in-depth experiences would possibly result in more highly developed senior writing projects and thus more success for the graduates.

In honors we emphasize student/instructor interaction, extensive discussion, and projects that encourage student "ownership" of classes. Implementation of activities that fulfill these needs has added benefits for all participants. In the humanities and fine arts, students often do not have degree plans that address in-depth research before their senior year, unlike science and engineering majors. Full research experiences in seminars offered to all majors (not targeting only humanities or fine arts majors) help equalize the students' understanding that research happens in all fields and is not confined to a lab; we have found in our institution that students' knowledge of the requirements of the academic profession are minimal, and the information that everyone has to do research in order to attain tenure or promotion comes as a pleasant surprise. In fact, having both humanities and science students in the same seminar, engaged in the same research problems, has resulted in an inherently cross-disciplinary dialogue on research methodology and presentation tactics. Learning to communicate across disciplinary lines in an increasingly cross-disciplinary academic and professional environment is of immeasurable value to students. This communication has real-world worth as our students enter the professional world.

## METHODOLOGY

Research journals are the repositories of all material associated with a student's research project in my course including a record of thinking process, source searches, notes from both text and internet sources, copies of printed material, bibliography, outlines, and paper drafts. The semester schedule is as follows:

|        |  |
|--------|--|
| Week 3 | individual meetings to discuss possible topic choices          |
| Week 4 | research topics due; class discussion on topic differentiation |
| Week 8 | research journals due for first time                           |



|             |  |
|-------------|--|
| Week 9      | class question & answer on topics and progress reports |
| Week 11     | research journals due second time                      |
| Week 14, 15 | student oral research presentations                    |
| Week 16     | research journals due final time, final paper due      |

## Syllabus Excerpt

Each student will keep a research journal in which all research notes will be annotated and discussed. This journal must include all sources, research notes, questions and thinking process of the student pertaining to the research material or the questions/problems raised during the research process. The purpose of the journal is to accustom students to approach their research methodology in a coherent manner, to regularize their attention to their topic (as progress on their research topic must be demonstrated for each assigned due date of the journal), and to enable students to collate their research notes into outlines, rough drafts and final paper in an organized manner. Assessment: Students should be making entries in their journals on a regular basis (2–3 times/items per week) and their journal grade will be based on this regularity and the demonstrated development of their notes and information sources. *Failure to include all relevant research sources and notes in the journal will result in the disallowance of this information in the research paper: in other words, I won't believe you did the work in your paper if I don't see the research notes in your journal.*

In the current permutation of this project, the entire research experience is counted as 25% of the course grade, balanced by equally weighted class discussion, two exams, and two other papers. While the volume of work appears heavy on paper, the regularity of assignments contributes to the overall success of the course as students intertwine all experiences into a unified whole; I purposely build this integration through weaving of information and cross-assignment references. The individual research experience combines with, and builds from, a separate class research project (they all contribute to one research question) which then is also credited in exams and class discussion.

The use of research journals enhances student expertise in addressing problems inherent in the exercise and in understanding the rationale for citations and citation formats. The research project is segmented into its component parts, all of which are documented in the journal. Students first notate their internal discussion and formulation of their initial questions around which they will try to focus their efforts. All library search printouts and internet search results are notated as they involve a discussion of how to narrow sources and determine the relative importance of sources. Students have found that the initial discussion that they record in their journals should not be discarded but

might actually become useful in their final selection of material or in the “filling holes” stage as they write their draft papers.

Students then begin the note-taking process on their selected sources. While students are required to have only two to three journal entries per week, most students include five to seven entries per week; they can be anything from simple “thought of these questions today” notations to more fully developed note-taking events. All notes, printed articles or portions of articles, and all “marginalia” discussions are recorded. This internal discussion on the relevant research information becomes visually key in the students’ understanding of their topic; they are astonished and gratified at the amount of information they themselves have compiled. Because of the triple turn-in of the research journals, this notated information has become an area of interaction where the student posts “sticky note” questions to me within her notes and I can then either answer directly (as in questions on format, etc.) or call the student in for a “research chat” if the question is more involved and the student needs guidance. I never mentioned this “sticky note” option in any of my classes, but the students developed this form of communication on their own, and it has been quite useful in determining the level of work being done by the student, spotting research or citation problems, or suggesting other source material. These notes have acted, in a way, as informal meetings (in addition to flash email questions) which augment the classroom experience.

Shortly after the initial assignment date, students are asked to discuss their topic choices with the class and mention a few of the possible directions they might take. This discussion has contributed to the “narrowing down” and focusing component of research. Each student brings her journal to class and uses it as the basis from which to report to the class and to answer her peers’ questions. Such public questioning experiences (which occur twice—the second as a “progress report”) not only focus the individual student’s efforts but draw the rest of the class into each research topic, thus giving the students ownership of the class experience; they have diversified their research topic knowledge (to include their peers’) and have actively participated in each other’s work. There have been instances when students engaged in their own topics have run across source material which could prove beneficial to someone else, and they have brought the items to class for their colleague; for example, one student returned from a trip and brought in an airline magazine article on her colleague’s topic. I have encouraged this type of “find” as in the professional environment colleagues often support each other in the same way. The class as a whole engages in pre-class mini-reports to each other on “How are you handling this? Who else is having this problem?” While there could be danger involved in the level of “sharing,” no such problems have yet occurred in my seminars; it is more likely that I will jump in with too much source “help.” Also, especially if these informal discussions sound valuable, I have taken the opportunity to modify that day’s agenda and continue the discussion once class time has begun. Hence, I can again address students’ concerns, encourage progress, and side-track anxiety.

Mandating that all research material be in one location—a binder of some type—has changed many students' research experience in another way. As students accumulate their information over the twelve-week period of the project, they become astonished by the depth and breadth of their material. Most of them have never accumulated so much material for a paper, and they become visibly concerned about organizing their research into a coherent and concise paper. Such recognition is one of the biggest benefits to using research journals, convincing students that such depth of knowledge is what is required to produce a highly developed final paper. This lesson is important to learn early since experiences of this nature will be common in the "real" world. Synthesizing a mountain of information into a molehill is required in, I would argue, most research situations. With honors students the panic over "too much information" has led to anxiety about organizing their notes into a paper, another plus. Many honors students believe they do not have to outline or draft their work before commencing their final paper, but having a mountain of notes and having to record the entire organizing and winnowing process in their journals has led to more sophisticated questioning of material than I noticed in previous research projects. Students have also been more willing, even anxious, to make appointments to chat with me and to question their own expertise in the area. Such conferences become another venue where I can "catch" problems which could have resulted in a lower grade.

The two mini-discussions of student projects have led to better final oral presentations. Each student develops ease in talking about her project through the topics and questioning stages early in the semester and the progress report after mid-way through the course. This increased feedback, coupled with the daily class discussion inherent in the seminar format, has led to confident, advanced-level oral presentations. These presentations are not "reading of their papers" but are frequently used by students to address areas outside their final paper organization but relevant to the topic. The students themselves suggested this option, and I believe it gives added value to the scope of their research; we don't throw away information simply because it does not nicely fit into a relatively short (8–12 page) paper. By placing a maximum page count, I have been able to address issues of concise writing since limits are often imposed in the professional world.

This level of research experience in a seminar format does, I believe, adhere closely to the concept of the "honors experience." While we don't advertise our program as "harder," our classes are supposed to be "challenging," with a "broader/deeper" scope than non-honors courses. Research topics become personal to the student, and their growing depth of knowledge in it is publicly recognized not just with grades but in class discussions. Pursuing this type of research project has revealed more clearly to me that students must be ready, must be mature enough in their psychological development, to take full advantage of the research and presentation opportunities. This type of seminar and fully developed research project does not work well, I have found, in

mixed-level classes, where second-semester freshmen are mixed with graduating seniors.

### COURSE LEVEL

Proper advising or instructor permission for enrollment in the course is critical. In three of the five seminars where I used the different degrees of the research journal project, there were young men who were juniors or seniors by credit hours but second-semester students by year. As Arthur Chickering and others have discussed,<sup>1</sup> the developmental stages between freshmen and senior years are significantly wide and cannot be skipped. These young men, in three different classes, all struggled with the concept of research journals and with the open seminar format. Third- and fourth-year students (especially the women) became impatient with the more elementary work being done as well as with the lower level of maturity in these students' comments during class discussion. Class antagonism ran rather high by semester's end with my having to mediate the frustration from both sides. The frustration of the upper classmen manifested itself in multiple comments on evaluation forms like "Please do not let freshmen into junior-level seminars!" Since the students' experiences of honors seminars are at the heart of the honors experience, we do well to listen to such vehement suggestions.

Another, potentially more serious side effect of immaturity among young students in an upper-division course is that, to my knowledge, the first-year men were the only students to attempt or commit plagiarism. It had often taken me longer to detect plagiarism than it took the student to commit it, but journals removed the online searches, book and article searches, and heartrending questioning on my part as the information was 1) in the student's research journal or 2) not in the journal, in which case they had not done the required work. The discussion then turned to citation format or whether the student had fulfilled the research requirements of the project, allowing a pro-active approach rather than reactive punishment.

Research journals address other key rationales for plagiarism. Issues of time management and adherence to assignment rules are sometimes not fully understood by first-year students still in the throes of adjustment and have resulted in penalizing students for not taking responsibility for their own actions. I tackle academic integrity, in this case plagiarism, head-on. It becomes apparent early in the journal/class discussion that certain students are procrastinating, simply copying, or not understanding the depth of material they are to address. Repeated warnings, both verbal and written, about progress in journal notations, informational questioning, etc., result in a clear documentation trail where the student has no valid grounds for appeal of a final imposed penalty.

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<sup>1</sup> Developmental theory is being used increasingly in advising, both residential and academic. We are becoming aware of these issues in our honors faculty discussions as we discuss course sequencing and degree plans.

Most students have responded positively to these early warnings, seeing them as an opportunity to address concerns and thereafter correcting or improving their performance. Early warnings have sometimes been ignored by first-year students, resulting in low grades and subsequent loss of scholarships. These extreme cases are another good reason to enforce enrollment criteria based on years rather than credits earned.

A particular issue with young honors students is accumulation of early credits through AP or testing that leaves them at a disadvantage; though allowing them the opportunity to enroll in courses they would otherwise not take, it often places them at a developmental disadvantage alongside older students. Because they are bright and have frequently been over-involved in many activities, freshmen are sometimes immature in the lessons of life. Use of journals may allow, in lower division courses, the opportunity to create individual and positive "learning moments" with these students. Honors students (of all ages) are also well-known for procrastination, another cause of plagiarism. The regular progress reports required in the research journal project frustrate their ability to hide lack of progress.

The maturity level required of students to succeed in a well-developed research journal project works best with third- and fourth-year students who fully comprehend the honors experience. They have chosen, on their own, to remain in the program with its attendant privileges and responsibilities whereas the first-year freshmen are still in the "Do I want this?" stage. Allowing students time to adapt to college and to decide if honors is what they want becomes very important in our faster/deeper curriculum, especially given the attrition rate in the first and second years.

## INTERDISCIPLINARY USES

Several types of journals have been used in the Texas Tech Honors College. Field journals and "writing process" models are used in the Natural History and Humanities (NHH) degree plan, where they incorporate drawing and writing samples. The writing process journal is similar to my research journal as it is intended to form the basis for the students' final writing projects. The NHH writing and my research journal address complementary sides of the writing experience: the personal research of drafting ideas and reworking language (in the NHH version) and the primary/secondary source processing of information (of my research version), which often then leads to the drafting of ideas.

Other honors classes have use the "reflection" type of journal where students record their experiences. These are mostly used during study abroad experiences, where students record their observations, their experiences, and their impressions of another culture. These experiential journals then provide the basis for their presentation to the Honors College of research into their host culture, a requirement for honors credit during study abroad. Currently study abroad experiences can also be recorded via an internet blog that enables interaction with our home student body. Taken as a group, the field,

writing, reflection, and research journals form a visibly coherent methodology in our honors experience. While most likely not visible to the average student, this coherence of approach across disciplinary and methodological boundaries demonstrates the deeper knowledge and self-reflection we wish to cultivate in our honors students.

Of curricular interest to our Honors College is the new Honors Arts and Letters (HAL) degree plan; since this degree requires clear sequencing of courses within the broader Honors College requirements, we have had to address the ramifications of early seminars, those at freshman and sophomore levels. The culmination of these students' degree plans with both a capstone senior seminar and then a two-course research requirement ends with their Highest Honors thesis. Using my type of research journal project, possibly implemented in increments in the freshman and sophomore level seminars and then fully developed in the junior year, would well-prepare the HAL senior students for the challenge of their final-year research. This is a new situation in our Honors College, and guiding a degree plan will require that faculty members in HAL take into consideration the stages of training, within disciplinary boundaries, which must be covered at various levels of the degree plan. Often in honors, we guide students only through "exceptional" or "broader" experience classes, often seminars outside their major. The guiding of a degree plan requires a shift in mentoring and disciplinary guidance, to which end the research journals can be a valuable resource.

### CONCLUSION

Over the series of five courses I have taught using research journals, I have made the following adjustments: raised the increments in the assignment, increased class participation and knowledge of each student's topic, maintained the paper length, and increased the class presentation component. Given the class dynamics of various combinations of individuals, I modified the course in small increments each time, but over the run of five courses between fall 2003 and spring 2006, changes have been significant and address concerns that continually arise with honors students. While our students are highly motivated, in my experience the motivation is most often external, the grade/prize, rather than the internal motivation of knowledge acquisition and ingrained curiosity that I would like to see. A positive shift in student attitude has, however, been apparent to me over the five courses; this shift is most likely a combination of modified student behavior and my pedagogic approach. I hope that other honors faculty and administrators will find my model of research journals similarly successful.

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# Ten Steps to Honors Publication: How Students Can Prepare Their Honors Work for Publication

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The gold standard for scholarly accomplishment in any professional discipline is publication in a national peer-reviewed journal. Many journals accept small studies such as those done as part of a senior honors project or thesis. Disciplines vary as to what they will consider, but listed herein are ten suggested steps that faculty can recommend to students who want to have their honors work submitted, reviewed, and possibly accepted for publication in such a journal. Just going through the steps will give the honors student valuable experience. Even more importantly, the review process often provides the student with excellent comments by reviewers who have an experienced perspective on the discipline and who view the finished product without being aware of its development. Reviewers' comments may provide validation for the worth of the work and/or feedback on specific elements that are unclear to a knowledgeable reader. These comments are invaluable to the author's objectivity and writing skill.

This discussion is written to provide honors faculty with a "nuts and bolts" overview that they can share with their students to show them how to get their honors work published in a peer-reviewed journal. It is assumed that the honors work is an original piece of scholarship and prepared according to acceptable academic standards for a written paper, with proper referencing, formatting, attribution of sources, etc. If the work includes human participants or non-human (animal) subjects in research, approval by the appropriate Institutional Review Board (IRB) or Institutional Animal Care and Use Committee is required and should be included in the description of methods. Most journals will not publish without documentation of approval processes.

The terminology is important; often taken for granted by faculty, it may be new to students. "Manuscript," for instance, refers to a paper in preparation or submitted for consideration while "article" refers to the work after it is published. There are important considerations for assigning authorship and for following the ethics of publishing (authorship, acknowledgements and attribution, accuracy, multiple submissions, timing of press releases, etc.). These are not

## TEN STEPS TO HONORS PUBLICATION

described here but are included in references listed below and are worthwhile topics for further discussion. The topic of copyright transfer may be one that some students need to research in more depth. There are issues nationally about what restrictions apply after signing a copyright transfer. Discussion of these is beyond the scope of these steps and in this author's opinion should not be a barrier to first publication for most students (see 5.d below).

The ten steps for students preparing honors work for publication are listed below. Specific points attempt to address different kinds of publications, but students should consult the advisor for further insight particularly related to their discipline or content area. Several institutions place such steps on a website for student access; others refer students to published articles on writing for publication. Examples of these are listed in the bibliography. A defining element for advisors is to walk the student step by step through the process lest it be too daunting or self-defeating.

Many honors students are encouraged to present their work at meetings and conferences, including the annual conference of NCHC. These presentations strengthen students' skills in discussing their work with others, fielding questions and gaining confidence. However, students need to understand that a publication, unlike a conference presentation, is permanent, thus requiring more and different kinds of work. Finally, this author recommends strongly that the choice of journal include whether it is indexed and in which indexes it is listed. Publication with indexing will be more effective in allowing the student's contribution to become part of the ongoing discipline-specific dialog.

### **ADVICE FOR STUDENTS: TEN STEPS TO PUBLICATION**

1. Prepare a summary or abstract of your work.

While writing in the appropriate format for your discipline, be concise but include enough information to give an editor a sense of the project's scholarly accomplishment. Give the editor a clear idea whether the content and form are appropriate for the journal's consideration.

2. Identify two or three possible journals.

- a. Look at your bibliography for articles that are similar to your work (research-based, clinical, applied, concept analysis, philosophical, literature review, position paper, etc).
- b. Choose two or three journals to send a query email. Be careful not to choose journals that are beyond the scope of your work (i.e., do not choose the premier research journal for an undergraduate project).
- c. Search the internet for websites of journals you have used or read.
- d. Consider online journals and undergraduate journals.



3. Draft a query email.
  - a. Locate sources that list journals in your field. Most will provide the editor's email address.
  - b. Draft two to three query emails. These are business letters and should have the editor's professional title, credentials, and business address included. Write formally and be sure your grammar is perfect. Your letters reflect the quality of your writing. Editors, hoping to minimize the work of editing, will assume your manuscript is of the same quality.
  - c. Send more than one query email to sample available options. Multiple query emails are acceptable at this stage.
  - d. Ask if the journal will consider student work.
  - e. If the work has been or will be presented at a conference or published in conference proceedings (for example *NCHC* or *NCUR: The National Conference on Undergraduate Research*), include that information in the query email. This is a strong asset and will not disqualify the work from publication in a national peer-reviewed journal.
  - f. Attach or include the abstract or summary.
  - g. Ask about the journal's usual time frame for review and publication.
  - h. You may want to ask if there is a thematic column, section, or upcoming focused issue that would be appropriate for your work. Special feature sections are usually handled by a different editor, and individual articles may be shorter. They are usually indexed as part of the journal and are especially suited to undergraduate work with good ideas but less extensive involvement of time and resources.
  - i. You can also ask the journal's acceptance rate although that information may be available in some discipline-specific publications that compare journals. Look for articles on "how to publish." You are not required to ask for any of this information.
  - j. Ask an advisor or peer to proof the emails before sending.
4. Select journal for submission.
  - a. Review responses. Some journals may discourage submission if the work does not match their preferred focus in topic, tone, rigor, sample size, or point of view. Some are neutral and only say to submit per author guidelines. A response that is positive and communicates genuine interest from the editor is a strong signal to send the work to that journal.
  - b. Based on the responses to the query emails (positive, negative, or neutral), choose **one** journal to which you will submit your manuscript. It

## TEN STEPS TO HONORS PUBLICATION

is unacceptable in publishing to submit to more than one journal simultaneously.

5. Prepare manuscript according to author or journal guidelines.
  - a. Follow the journal guidelines to the letter—including formatting style, references, page length, submitting procedures, etc.
  - b. Proofread your manuscript, and ask another person to do so as well (see comment above about editors preferring well-written manuscripts).
  - c. Submit in required format. Many journals today accept manuscripts by email. Some may want paper copies (the number of required copies is listed in the guidelines) and a disk or CD.
  - d. Sign the copyright transfer. Most journals require a statement of copyright transfer. There may be a form or simply a statement in the cover letter. Regardless of the format, this is a necessary step and one that protects you as author.
  - e. If paper copies are mailed, be sure to keep a copy. Track the mailing through the postal or delivery service so that you have a record of its receipt. Alternatively, you may include a self-addressed, stamped postcard for the recipient to acknowledge receipt. Receipt of unsolicited manuscripts may or may not be acknowledged routinely by the journal.
6. Send and wait.
  - a. Do not submit to a different journal during the review process. It takes from several weeks to over six months for a review to be completed. If you decide the process is taking too long or you want to submit elsewhere, you may, of course, withdraw your manuscript from consideration. Then you are free to go elsewhere. If three to six months have passed, you may contact the editor to inquire as to its status and the time expected for completion of the review.
  - b. Realize that it can be a good sign or a bad sign if the review is very quick. Some journals have a screening process and will tell you quickly if your manuscript will not be considered. In other cases your work may be so important it is given a “fast-track” review and speedy publication.
7. Receive review and respond.
  - a. Realize that a manuscript is rarely accepted “as is.” Most acceptances require a major or minor revision.
  - b. Complete the revision immediately. This shows commitment and interest on your part and keeps the work moving forward. Any indication that a revision is encouraged is a highly positive sign and should be followed up.

- c. With a minor revision, make as many of the changes as you can, going through the comments line by line. Show your willingness to use the editor's feedback to improve the manuscript. Usually a manuscript with only minor revisions will ultimately be accepted if revised according to editor or reviewer comments.
  - d. With a major revision, first look at the nature of the reviewers' comments. If the criticism focuses on the design, set-up, or implementation of the project, then you cannot change your manuscript. However, should the editor want those elements described in more detail, you can rewrite your manuscript accordingly. You can certainly add to the literature or background, cut page length, tighten the wording of the written text, clean up the presentation of results, etc.
  - e. Accept an editor's recommendation, should you receive one, that you cut the length and publish as a column. A publication in a peer-reviewed journal in your discipline is an impressive accomplishment for an undergraduate. A column or special section is a publication, usually cited in the indexes of other articles in the same journal, and may be listed on your resumé.
  - f. Don't hesitate to submit to a different journal if the comments are highly critical or cannot be fixed. Look for a journal that matches the work more closely.
  - g. As an alternative to submitting a full-length manuscript, send a letter to the editor. The letter may include data or conclusions from your honors work with implications relating to a previous article or an issue covered in the journal.
  - h. As an alternative, rewrite the paper from a different perspective or gear it toward a slightly different audience, and submit to the journal with that point of view.
8. Keep the process in perspective.
- a. If you receive a rejection letter, do not be discouraged. Most published authors have drawers full of rejection letters. When you submit your work you take a risk, but without risk there is no reward. If the rejection includes reviewer comments, those are highly beneficial to learning how to improve your work.
  - b. Try again, but learn from the process. **Do not** send your manuscript back to the same journal if it is not a good match. **Do not** manipulate or change the manuscript to falsify any procedures or make the findings stronger than they truly are. **Do not** go further in your description of conclusions or discussion of implications than the original project can support. It is better shorten the manuscript and indicate that the work raises some good questions for further study.

## TEN STEPS TO HONORS PUBLICATION

- c. **Do** take comments seriously. The reviewer gave you his/her time and expert recommendations. **Do** learn from the comments indicating where you can improve for the future—expanding your literature review, adding a control group, increasing sample size, using a different instrument, citing a recent study in the area, strengthening a concept, etc. **Do** keep the goal of publishing in a peer-reviewed journal.
9. Receive acceptance letter and anticipate time of publication.
  - a. Reply to the editor immediately and meet all deadlines. Revisions are usually given a date for return. Galley proofs usually must be returned within a few days (two-seven, maximum). All deadlines must be strictly met for the manuscript to continue moving forward in the process.
  - b. Request an estimated time to publication. Some journals publish within about six months; others may take two years or more. You can request a letter from the editor stating the current status of your submission in order to document acceptance for a graduate school application packet or professional portfolio.
10. When the actual publication occurs, notify and thank those who assisted. They share in your success. Celebrate!

Listed below are additional readings on this topic. Most are in health-related fields (this author's area), but many disciplines publish similar resources periodically. Look for such guidelines in the journals you are considering, and be sure that your manuscript matches the journal's expressed emphasis and current policies. Consult your advisor for further tips on publishing.

### ADDITIONAL READINGS

- Davidhizar, R., Dowd, S. B., & Harris, A. (2006). Evaluating and choosing journals and editors—a guide for authors. *Nurse Author & Editor*, 16(1), 1–3.
- Fridlund, B. (2006). Writing a scientific manuscript: some formal and informal proposals. *European Journal of Cardiovascular Nursing*, 5(3), 185–187.
- Griffin-Sobel, J. P. (2006). Editorial integrity. *Clinical Journal of Oncology Nursing*, 10(5), 555–556.
- Haigh, C. A. (2006). The art of the abstract. *Nurse Education Today*, 26(5), 355–357.
- Holosko, M. J. (2006). A suggested authors' checklist for submitting manuscripts to *Research on Social Work Practice*. *Research on Social Work Practice*, 16(4), 449–454.
- Johnson, C., & Green, B. (2006). Helpful hints: writing effective letters to the editor. *Journal of Manipulative & Physiological Therapeutics*, 29(6), 415–416.
- Kliwer, M. A. (2006). Writing it up: a step-by-step guide to publication for beginning investigators . . . reprinted with permission from the American

- Journal of Roentgenology (2005;185:591–596). Journal of Nuclear Medicine Technology, 34(1), 53–59.
- Ruth-Sahd, L., & King, C. (2006). A diamond in the rough, to a polished gemstone ring: writing for publication in a nursing journal. Dimensions of Critical Care Nursing, 25(3), 113–120.
- Saver, C. (2006a). Guest series: writing for publication. Reap the benefits of writing for publication. AORN Journal, 83(3), 603.
- Saver, C. (2006b). Guest series: writing for publication. Finding and refining an article topic. AORN Journal, 83(4), 829–832.
- Saver, C. (2006c). Guest series: writing for publication. Ready to write . . . third in a series. AORN Journal, 83(5), 1049–1052.
- Saver, C. (2006d). Guest series: writing for publication. Writing effectively . . . fourth in a series of articles. AORN Journal, 83(6), 1330–1333.
- Saver, C. (2006e). Guest series: writing for publication. Choosing a journal and submitting your manuscript . . . fifth in a series. AORN Journal, 84(1), 27–30.
- Saver, C. (2006f). Guest series: writing for publication. Decisions and revisions . . . sixth in a series. AORN Journal, 84(2), 183.
- Saver, C. (2006g). Guest series: writing for publication. Demystifying the publishing process. AORN Journal, 84(3), 373–376.
- Saver, C. (2006h). Guest series: writing for publication. Legal and ethical aspects of publishing. AORN Journal, 84(4), 571–575.
- Steneck, N. H. (2004). ORI Introduction to Responsible Conduct of Research. Available from the U.S. Government Printing Office <http://bookstore.gpo.gov> or as a PDF on [www.ori.dhhs.gov](http://www.ori.dhhs.gov).

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# **Sample Honors Syllabi**





# Looking to the Future: The Everglades from Beginning to End?

IDH 4007 and 4008

PETER MACHONIS AND DEVON GRAHAM

FLORIDA INTERNATIONAL UNIVERSITY

LESLEY NORTHUP, DEAN

## GENERAL DESCRIPTION

The fourth-year Honors theme is “Looking to the Future.” This course focuses on the Everglades National Park (ENP), examining not only the Everglades eco-system and the politics surrounding its conservation, but also literature and art about the Everglades, such as the photographs of Clyde Butcher and novels like Peter Matthiessen’s *Killing Mr. Watson*. This course requires active participation from students; most classes take place outdoors and involve hiking, biking, canoeing, and slough slogging. Class meets every other Friday (9am–5pm) at off-campus locations and is team-taught by FIU Honors College Faculty Dr. Peter Machonis, a linguist, and Dr. Devon Graham, a tropical biologist, along with guest lecturers and rangers.

The first semester concentrates on the origins of the ENP idea, looking at the impressions of 19<sup>th</sup>-century naturalist John James Audubon, early movements to protect the Everglades, and legislation that led to the dedication of America’s first biological national park in 1947 by President Truman. Students also study the natural origins of the Everglades, and “class” involves plant, habitat, and wildlife identification as well as “inhabiting the lives” of early explorers.

Much of the original Everglades were destroyed as South Florida grew, and the remnants still face strong threats to survival. The second semester focuses on efforts to “save the Everglades” and includes an in-service clean-up project at Chekika, a recent Park addition. Students also develop projects that culminate in a poster session at the ENP Visitor’s Center.

## TEXTS

### Required

- Grunwald, Michael. 2006. *The Swamp. The Everglades, Florida and the Politics of Paradise*. New York: Simon & Schuster.
- Lodge, Thomas E. 2004. *The Everglades Handbook: Understanding the Ecosystem*. 2<sup>nd</sup> Ed. Boca Raton, FL: CRC Press.
- Sibley, David Allen. 2003. *The Sibley Field Guide to Birds of Eastern North America*. New York: Alfred A. Knopf.
- Willoughby, Hugh L. 1898. *Across the Everglades*. Port Salerno, FL: Florida Classics Library.
- Hurston, Zora Neale. 1937. *Their Eyes Were Watching God*. New York: Harper & Row.
- Matthiessen, Peter. 1990. *Killing Mr. Watson*. New York: Random House/Vintage Books.
- Hiaasen, Carl. 2004. *Skinny Dip*. New York: Warner Books.

### Recommended

- Alden, Peter *et al.* 1998. *National Audubon Society Field Guide to Florida*. New York: Knopf/Chanticleer Press.

## FIRST SEMESTER SYLLABUS (IDH 4007)

- |             |  |
|-------------|--|
| Sept. 1     | First meeting at FIU and airboat tour<br>Bring to class: The Everglades Handbook   |
| 9:00–11:30  | FIU—On Campus: Introductions; course overview; how to prepare and dress; overview of Everglades habitats; field guides, general Everglades texts               |
| 1:00–2:00   | Airboat Tour—Coopertown Air Boat Rides (11 m west of FIU on US 41)   |
| 2:30–3:30   | Class discussion—Miccosukee Hotel & Gaming Resort (US 41 & Krome Ave.)   |
| Sept. 8     | Journal entry #1 due<br>Bring to all subsequent classes: Relevant readings/texts, bird book, binoculars, WATER, HAT, sun-block, notebook, pen/pencil and lunch |
| Sept. 15    | Taylor Slough (Wet Season)   |
| Readings:   | The Everglades Handbook: both introductions (pp. xxix–xxxiv), chap. 1, 2, 3 (pp. 3–41), chap. 6, (pp. 63–66) and chap. 12 (pp. 127–133); The Swamp: chap. 1–3  |
| 9:30–10:15  | Everglades Visitor Center: Everglades early history  |
| 10:30–12:00 | Anhinga Trail and Gumbo Limbo Trail (Wet Season): Introduction to wildlife   |
| 1:30–3:00   | Pa-hay-okee Overlook: class discussion / survey assignment   |

PETER MACHONIS AND DEVON GRAHAM

|             |  |
|-------------|--|
| Sept. 22    | SURVEY due   |
| Sept. 29    | Canoeing through Sawgrass Prairies and dense Mangrove Forests  |
| Readings:   | Hugh L. Willoughby. <i>Across the Everglades; The Swamp</i> (chap. 4–7); <i>The Everglades Handbook</i> : chap. 4, 8, 17, and 19 and chap. 21 (pages 217–221)  |
| 9:00–2:00   | Nine Mile Pond Canoe Trail   |
| Oct. 6      | Journal entry #2 due   |
| Oct. 13     | Sawgrass Prairies, Alligator Holes, Cypress Domes/Everglades Slough Slog   |
| Readings:   | Zora Neale Hurston. <i>Their Eyes Were Watching God</i> ; <i>The Everglades Handbook</i> : chap 9; <i>The Swamp</i> : chap. 8–11 (pp. 117–196); Selected poems of Anne McCrary Sullivan and Robert Penn Warren (“Audubon: A Vision”) |
| 9:00–10:00  | ENP Artists in Residence Program: Poet Anne McCrary Sullivan<br><a href="http://www.versedaily.org/aboutamccrarysullivansr.shtml">http://www.versedaily.org/aboutamccrarysullivansr.shtml</a>  |
| 10:00–2:00  | Everglades Slough Slog   |
| Oct. 20     | Journal entry #3 due   |
| Oct. 27     | Big Cypress Swamp / Everglades as inspiration  |
| Readings:   | <i>The Everglades Handbook</i> : chap. 5, 7, 13, 18; Peter Matthiessen. <i>Killing Mr. Watson</i> (p. 1–147); <i>The Swamp</i> : chap. 12–13 (pp. 197–236)   |
| 10:00–12:00 | Big Cypress Gallery 52388 Tamiami Trail (Ochopee); Clyde Butcher, photographer <a href="http://www.clydebutcher.com/">www.clydebutcher.com/</a>  |
| 1:30–3:30   | Big Cypress Visitor Center & Kirby Storter Roadside Park: Discussion, “Personal Ad” assignment, project suggestions  |
| Nov. 3      | Everglades “Personal Ad” due   |
| Nov. 10     | Mangrove Estuaries, Cultural History, the 10,000 Islands (FL West Coast)   |
| Readings:   | <i>Killing Mr. Watson</i> (finish); <i>The Everglades Handbook</i> : chap. 10  |
| 10:00–12:00 | The Historic Smallwood Store Museum in Chokoloskee—(meet outside museum)   |
| 12:00–1:30  | Lunch on shore: Discussion of Personal Ads & Review  |
| 1:30–4:00   | Canoe to Sandfly Island  |
| Nov. 17     | Journal entry #4 due (if you already submitted 3 journal entries, this one is optional)  |
| Nov. 30     | 2 <sup>nd</sup> Semester Project Proposal Due  |
| Dec. 1      | Florida Bay: Canoe Trip & Final Exam: meet at Flamingo Marina 9:30–3:00  |

## Grading

|                          |     |               |     |             |    |
|--------------------------|-----|---------------|-----|-------------|----|
| Reading Quizzes          | 20% | Field Quizzes | 20% | Survey      | 5% |
| Discussion/participation | 20% | Final Exam    | 10% | Personal Ad | 5% |
| Project Proposal         | 5%  | Journals      | 15% |             |    |

Reading Quizzes: Given at the beginning of each class. NO MAKE-UPS. These include general questions on the day's readings and are easy if students have kept up with the material.

Field Quizzes: Given toward the end of every class. NO MAKE-UPS. These include questions on habitats and identifications of flora/fauna we have seen/discussed in class. Students will need binoculars at times and may consult notes and field guides.

Discussion/Participation: Students are also graded on participation. This includes:

- being on time and staying for the entire class
- showing interest in what is taking place and asking intelligent questions
- not whining excessively about weather/physical discomfort during class activities
- learning how to canoe effectively, learning to identify wildlife, plants, etc.
- participating in discussion about the literature read and answering questions in the field

Journal: Journal entries give an opportunity to respond thoughtfully to the material and ideas presented in class. We encourage creativity and independent thought. A typical journal entry will be an engaging 1000-word introspective essay that is fun to read. It should be based on the readings, as well as class experience/field notes. It does NOT simply summarize but shows that the student as a self-conscious observer is making connections. Alternatively, students may use the readings, class discussions, and field experiences as points of departure for developing new ideas, creative writing, works of art, etc. For examples of past journal entries, see <http://everglades.fiu.edu/fiu/idh4007/> Four journal entries are indicated on the syllabus, but students are only required to submit three.

Survey: Students are asked to administer an Everglades survey to 20–30 people and discuss the results. The survey is given to students the week before it is due.

Personal Ad: Students design a “personal ad” for any everglades animal or plant. They research the life, habits, and habitat of an everglades animal (plant) and write a plausible personal ad for it. It should be creative, humorous, and factually correct.

Project Proposal: Since a large part of the 2<sup>nd</sup>-semester grade is based on the term project, students are asked to choose a subject and explain how they would research it. The proposal must include a bibliography with at least 10 entries, of which 70% must be peer-reviewed sources.

Final Exam: The final exam involves identification of flora and fauna along with questions on the literature read. Since it is given in a canoe, it mainly consists of short-answer objective questions. No books or notes are allowed except during the “identification” portion of the exam.

## SECOND SEMESTER SYLLABUS (IDH 4008)

|             |  |
|-------------|--|
| Jan. 19     | Everglades Roadside Clean-up: East Everglades (Chekika)  |
| 9:00–5:00   | In-service component: all-day Everglades Roadside Clean-up   |
| Jan. 26     | Birding at Taylor Slough (Dry Season) and the beginnings of ENP  |
| Reading:    | <i>The Swamp</i> pp. 170–171, 204–210, & 239–303   |
| 10:00–12:00 | Anhinga Trail (Dry Season)   |
| 1:00–3:00   | Gumbo Limbo Trail & Old Ingraham Highway—Cathy Torres (Women’s Studies): The role of early 20 <sup>th</sup> century society women in the creation of ENP |
| Feb. 2      | Journal entry #1 due   |
| Feb. 9      | The Hole in the Donut Restoration Project: Brazilian Pepper Removal  |
| Reading:    | <i>The Swamp</i> pp. 304–370   |
| 10:00–3:30  | Coe Visitor Center (10:00–12:00); Daniel Beard Research Center (1:00–3:30)   |
| Feb. 16     | Journal entry #2 due   |
| Mar. 2      | Shark Valley Bike Trip (10:00–3:00); meet at Shark Valley Visitor Center   |
| Reading:    | <i>Skinny Dip</i> by Carl Hiaasen  |
| Mar. 9      | Optional journal entry #3 due (Extra Credit)   |
| Mar. 29/30  | Poster Preview On campus: 10 AM–3 PM (Sign-up for 30 min. session with professors for poster improvement suggestions—poster should be almost complete)   |
| April 6     | Poster Session at Main Visitor Center (10 AM–1 PM)   |
| 9:30–10:00  | Poster Set-up—Posters to be displayed in Visitor Center for 2 wks  |
| 10:00–1:00  | Poster Evaluation & General Discussion with park rangers   |

### Grading

|                          |     |                 |     |          |     |
|--------------------------|-----|-----------------|-----|----------|-----|
| Participation/Discussion | 16% | Reading Quizzes | 12% | Journals | 10% |
| Project (Poster Session) | 50% | Field Quizzes   | 12% |          |     |

Journal: Only two entries are required, but students may write three for a maximum of 15 points. These may be creative reactions, but technical or project-related papers are also encouraged.

Quizzes are similar to fall semester. There are no quizzes for the in-service class.

## LOOKING TO THE FUTURE: THE EVERGLADES FROM BEGINNING TO END?

Project: There are fewer classes and no final. Instead, students design, develop and carry out a project on some aspect of the Everglades. The project grade is based on a resulting poster that needs to be well laid out, accurate in content, creative, original, and demonstrating independent thought, interpretation, and use of appropriate resources. The professors and at least three park rangers judge posters on the following criteria (20% each): appearance, content, originality, interpretation, and research/work.

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Contact person: Peter Machonis,  
[machonis@fiu.edu](mailto:machonis@fiu.edu).

# Disability: Past and Present

## Honors 232—Interdisciplinary Seminar

### 4 Hours Credit

CAROLYN STUART (EDUCATION) AND MARY JO FESTLE (HISTORY)

ELON UNIVERSITY HONORS PROGRAM

MARY JO FESTLE, DIRECTOR

### GENERAL DESCRIPTION

What does it mean to be “disabled”? How has this meaning changed over time in the U.S.? What factors affect a person’s experience of disability? Why should people—either disabled or not—learn about these matters?

This course explores the complexity of people’s experiences with disability in the past and present. Disability can be viewed from a number of lenses, including various academic disciplines, medical or social constructions, and minority-group perspectives. In this course, students analyze actions, ideas, and portrayals by cultural authorities and by the disabled themselves. Students complete a significant research project reflecting their major and interests. The instructors hope to engage students’ brains and hearts by deepening their thinking about disability, improving their academic skills, and stimulating their thinking about the art of being human.

Seminar for 20 students.

### TEXTS

We will read all or substantial portions of the following:

Paul Longmore, Why I Burned My Book and Other Essays on Disability (Temple University Press, 2003)

Joseph Shapiro, No Pity: People with Disabilities Forging a New Civil Rights Movement (Three Rivers Press, 1994)

Mark Haddon, The Curious Incident of the Dog in the Night-time (Knopf, 2004)

Kay Redfield Jamison, An Unquiet Mind (Knopf, 1995)

Reynolds Price, A Whole New Life (Scribner, 2003)

Additional readings, including scholarly articles and chapters from books and occasional websites, are assigned.

## SYLLABUS

### Date

#### Topic & Readings

#### Class Preparation

Aug 30

Introduction—what do we know, think, and why?

Sept 4

Deafness and Deaf Culture; Social Construction of Disability; Identity Issues

Dolnick, E. (1993) Deafness as culture. *Atlantic Monthly*, Sept., 37–51;  
Wolkomir, R., Johnson, L. (1992). American Sign Language: “It’s not mouth stuff...it’s brain stuff.” *Smithsonian*, 23 (4),30–41;  
[www.gallaudet.edu](http://www.gallaudet.edu)

Sept 6

Deaf Culture: Gallaudet Uprising; the “Medical Model” and alternative models

*The Deaf Celebration of Separate Culture*, Ch. 3 in *No Pity* by Joseph Shapiro

Sept 11

Deafness and the Cochlear Implant Debate

Position Statement, National Association of the Deaf (NAD):  
<http://www.nad.org/site/pp.asp?c=foINKQMBF&b=138140>; Levy, N. (2002). Reconsidering cochlear implants: The lessons of Martha’s Vineyard. *Bioethics*, 16 (2), 134–153; *Sound and Fury* (video).

#### **Cochlear Implant Paper Due; In-Class debate**

Sept 13

Disability and War: Disability in History; Experiences and Changing Treatment of Veterans

Rosenburg, R.B, “ ‘Empty Sleeves and Wooden Pegs’: Disabled Confederate Veterans in image and Reality,” in David A. Gerber, *Disabled Veterans in History*, pp. 204–223; Gerber, G., “Blind and Enlightened,” in P. Longmore and L. Umansky, *The New Disability History*, Ch. 12; Kovic, R. *Born on the Fourth of July*, pp.14–44.

Sept 18

Physical Disabilities: Early Activism and the “Poster Child” Phenomenon  
Longmore, Ch. 4, “The League of the Physically Handicapped and the Great Depression,” pp. 53–87+ in *Why I Burned My Book and Other Essays on Disability*; Shapiro, Ch. 1, “Tiny Tims, Supercrrips, and the End of Pity,” pp. 12–40, in *No Pity*.

Sept 20

Cultural Portrayal of People with Physical Disabilities: Freak Shows, Films, Stereotypes and the purposes they serve

Longmore, Ch. 6, “Film Reviews,” pp. 119–130, and Ch. 7, “Screening Stereotypes: Images of Disabled People in Television and Motion



Pictures," pp. 102–115; Rosemarie Garland Thomson, "The Cultural Work of American Freak Shows, 1835–1940," pp. 55–66 and 78–80, in Extraordinary Bodies: Figuring Disability in American Culture and Literature; [http://www.ncdj.org/newsletters/win\\_03.html#4](http://www.ncdj.org/newsletters/win_03.html#4)

Sept 25

Disability Rights and People with Physical Disabilities: Independent Living Movement

Shapiro, Ch. 2, "From Charity to Independent Living," pp 41–73, from No Pity

**Short Paper #2 is due today (accessibility evaluation of two public sites or review of two films).**

Sept 27

Psychological Coping to a Physical Disability Acquired in Adulthood

Reynolds Price, A Whole New Life: An Illness and a Healing, pp. 100–114 and Ch. 6 & 7, pages 147–193.

Oct 2

Manic Depression (Bipolar Disorder) and Insanity

Kay Redfield Jamison, An Unquiet Mind

Oct 4

Mental Retardation, Sexuality, Sterilization

Noll, S. (1995). Feeble-Minded in our Midst. Ch. 4, The Promise of Sterilization (pp. 65–80). Chapel Hill, NC: UNC Press; The Arc's policy statement on sexuality, <http://www.thearc.org/posits/sexualitypos.doc>; Shapiro, Ch. 10, Crossing the Luck Line, pp. 289–321, in No Pity.

Oct 9

The Eugenics Movement

Brockley, "Martyred Mothers and Merciful Fathers," Ch. 11 in Longmore and Umansky, The New Disability History: American Perspectives.

Oct 11

Discussion of research project (topics, expectations, stages, etc.)

**The take-home midterm examination on the factors that affected a person's experience with disability is due today.**

Oct 18

Autism

Mark Haddon, The Curious Incident of the Dog in the Nighttime

Oct 23

Disability Rights—Guest Speaker: Dr. Joy Weeber

Shapiro, Ch. 8, "Up from the Nursing Home," pp. 237–257, in No Pity  
**Research questions are due in class today.**

Oct 25

Developing a good Research Strategy

Meet in library today

## DISABILITY: PAST AND PRESENT

Oct 30

Disability Rights: How much has changed? Americans with Disabilities Act  
Shapiro, "Epilogue: How the Disability Rights Movement is Changing  
America," pp. 322–332 in No Pity; Longmore, Ch. 1, "Disability  
Watch," pp. 19–31 in Why I Burned my Book and Other Essays on  
Disability.

Nov 1

Expectations for a thesis statement and outline

**The bibliography/research strategy assignment is due today.**

Nov 6

The *Culture of Disability*; Rethinking American values

Doris Zames Fleisher & Frieda Zames, Ch. 12, "Identity and Culture,"  
pp. 200–215 in The Disability Rights Movement; Longmore, Chapter  
11: "The Second Phase: From Disability Rights to Disability Culture,"  
pp. 215–224; Ch. 12: "Princeton & Peter Singer," 225–229

Nov 8

Physician-Assisted Suicide; a Disability Issue?

Read EITHER Longmore, Ch. 9, "The Resistance: The Disability Rights  
Movement and Assisted Suicide" in Why I Burned my Book OR  
Shapiro, Ch. 9, "No Less Worthy a Life" in No Pity; read a few web-  
sites with positions on assisted suicide. **In-class debate.**

Nov 13

Individual conferences with students on their thesis/outline

**Thesis statement and outlines are due by 5:00 pm before class meets**

Nov 15

Technology: what are the assistive devices that give hope? What are the  
drawbacks? What is "universal design"?

Shapiro, Ch. 7, The Screaming Neon Wheelchair, pp. 211–236 in No  
Pity; Visit the website CAST at <http://www.cast.org>

Nov 20

Peer editing of first drafts

**Two copies of the first draft of the research paper are due in  
class today.**

Nov. 27

Popular Culture: Artistry and Communication

There is no class preparation. We will meet in the computer lab and  
review some online art, magazines, websites, and blogs and discuss  
the way disabled people portray themselves in popular culture.

Nov 29

Field trip to Gateway Education Center in Greensboro

Visit website at: [http://schools.gcsnc.com/spages/gateway/gateway\\_  
education\\_center\\_main.htm](http://schools.gcsnc.com/spages/gateway/gateway_education_center_main.htm)

Dec 4

Educational Settings: Is inclusion the best strategy for students with disabilities? What does the law say? Can separate be equal?

We will analyze a documentary, Educating Peter, about the experience of a third-grade student with Down's Syndrome who is fully included into a regular elementary education classroom.

**Research papers are due in class today.**

Dec 6

Final Reflections—What are we taking from this class? How are we different?

No readings assigned

Dec 11

Final Exam: Poster Session

Each student will prepare a poster that summarizes his/her research.  
See handout for expectations.

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Contact person: Mary Jo Festle,

[festle@elon.edu](mailto:festle@elon.edu).



BRUCE BUKIET AND ROY GOODMAN

# Methods of Applied Mathematics

## Honors Mathematics 450 and 451 Each 3 Credit Hours

BRUCE BUKIET AND ROY GOODMAN

NEW JERSEY INSTITUTE OF TECHNOLOGY, ALBERT DORMAN HONORS COLLEGE

JOEL S. BLOOM, DEAN

### GENERAL DESCRIPTION

In this course, students perform and analyze physical experiments in the context of an advanced mathematics course. This capstone course integrates the students' experience with mathematical modeling, mathematical analysis, numerical methods, computation, engineering and communication. In the first semester, students have short modules (2–4 weeks) that include relatively simple experiments and numerical simulations. This prepares students for the second semester, when students work in teams to perform and analyze experiments of greater complexity using more advanced mathematical skills. At the end of the second semester, students present their research results both orally and in writing.

### FALL SEMESTER

#### Texts

Haberman, *Mathematical Models: Mechanical Vibrations, Population Dynamics and Traffic Flow*

Farlow, *Partial Differential Equations for Scientists and Engineers*

#### Experimental Apparatus

Vernier LabPro—Data acquisition and analysis software, Accelerometer, Photogates, Temperature probe, Masses, Springs, Pendulum, Cycloid track, Power supply, voltmeter, conductive paper and pens

## Syllabus

### *Unit I: Introduction—Math Modeling, Gravity and Newton's Law of Cooling*

- Week 1: Review of Differential Equations, Introduction to Mathematical Modeling and Applied Problems  
Physical Experiment 1: Newton's Law of Cooling—is the power really 1?
- Week 2: Equilibrium and Stability in one dimension (1<sup>st</sup> order), Newton's Law of Cooling Review vector calculus, Newton's laws, conservative systems
- Week 3: Least squares fitting for realistic data  
Project 1: Mathematical modeling and Newton's Law of Cooling experiment analysis

### *Unit II: Mechanics I—The Brachistochrone*

- Week 4: Calculus of Variations
- Week 5: Derivation of the Nonlinear Differential Equation governing the Brachistochrone (Curve for which a ball travels from one point to another in the fastest time under the influence only of gravity), Solution to the Nonlinear Ordinary Differential Equation (Parametric Equations)  
Physical Experiment 2: Timing a trajectory: the Brachistochrone vs. the line
- Week 6: Tautochrone property of the Solution, Analysis for the line and of the cycloid for different height/length ratios  
Project 2: Calculus of variations, Brachistochrone experiment and analysis of the cycloid
- Week 7: Review and Midterm and Going over Midterm

### *Unit III: Mechanics II—Mass-Spring Systems*

- Week 8: Review Midterm, Second order ODEs and harmonic motion, Dimensional Analysis
- Week 9: Derivation and solution of undamped and damped single mass-spring systems  
Physical Experiment 3: Single vertical mass-spring setup
- Week 10: Phase plane analysis, Double mass-spring system, Non-linear oscillations and the Pendulum  
Project 3: Measuring the spring constant, frequency and evaluating linearity of a spring and other mass-spring analysis
- Week 11: Linear Stability and Linearization (higher order), Energy Conservation and Energy Curves, Numerical Methods for ODEs  
Physical Experiment 4: Double mass-spring and its frequencies  
Project 4: Double mass-spring and its frequencies; how initial conditions influence the dynamics of the double mass-spring; nonlinear springs

Week 12: Phase curves for the damped pendulum, The Spring Pendulum Project + Physical Experiment 5: Timing the pendulum, analysis of the nonlinear pendulum and linearized pendulum equations

*Unit IV: Electrostatics and Incompressible Fluids*

Week 13: Derivation of Laplace equation for potential flow, Electrostatic potential, Properties of the Laplace equation, Elliptic PDEs

Week 14: Separation of Variables, Solutions in Rectangular and Cylindrically symmetric regions

Week 15: Finite difference methods, Review

Physical Experiment 6: Electrostatic Field Mapper experiment

Project 6: Analytic and Experimental Solution of Laplace's equation for electrostatics problems (equipotential and flux lines)

## Grading Policy

The final grade in this course will be determined as follows:

Homework/Projects: 66%

Midterm and Final Exams: 34%

## SPRING SEMESTER

### General Description

In the spring semester, students learn more advanced methods from classical mechanics and use them to study problems that have attracted more recent interest: dynamical bias in coin tosses, as shown by Diaconis et al., chaos in the double pendulum, and the dynamics of simple walking toys.

### Text

H.C. Corben and Philip Stehle, *Classical Mechanics XYZ*

### Expository Articles

Keller, "The Probability of Heads," Amer. Math. Mo., (93) 1986

Diaconis, Holmes, Montgomery, "Dynamical Bias in the Coin Toss," preprint, 2004

Halir & Flusser, "Numerically stable direct least squares fitting of ellipses," Proc 6<sup>th</sup> Intl. Conf. in Central Eur. On Computer Graphics, 1998

McGeer, and the Ruina lab, papers on walking toys

### Experimental Apparatus

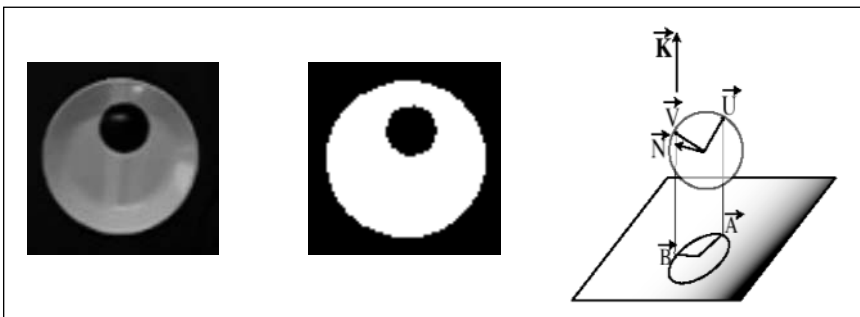
Matlab image processing toolbox, digital camera, high-speed video camera & software, gyroscopes, coins, plates, and pendula

## Syllabus

### *Unit I: Rigid Body Mechanics*

- Week 1: Course overview, introduction to Matlab's image processing toolbox, Keller's "no dynamics" coin-toss model  
Project 1: Use Matlab image processing software to track object in video
- Week 2: Review vector calculus, Newton's laws, conservative systems
- Week 3: The gravitational potential, review of variational methods, Hamilton's principal and derivation of equations of motion as Euler-Lagrange equations  
Project 2: Extend project 1 to calculate gravitational acceleration from a video of a bouncing ball
- Week 4: Conservation laws and symmetry, rigid rotations in two dimensions, moments of inertia, parallel axis theorem
- Week 5: Rigid rotation in 3D, parallel axis theorem, body frame & fixed frame, rotational kinetic energy & the inertia tensor, angular momentum. More image processing, least squares fitting & specialized methods for fitting ellipses  
Project 3a: Feynman's plate experiment part I: shoot and analyze video of thrown dinner plate, detect edges and fit to ellipses

**Figure 1: Video capture from plate experiment and reconstruction of its position**



- Week 6: Euler's equations, the rotator, the symmetric free top, Feynman's plate experiment, geometry of three-dimensional reconstruction of plate from image  
Project 3b: Feynman plate II: reconstruct plate positions, verify analytic predictions
- Week 7: The asymmetric free top, stability of motion about axes, the Poinsot sphere  
Project 3c: Experimental verification of stability and instability
- Week 8: Moving between fixed and body frame, the body cone & space cone, the Diaconis et al. result



Begin big project A: Shoot and analyze several high-speed videos of coin tosses to verify the Diaconis result and get a probability distribution of biases

- Week 9: parallel axis theorem for inertia tensors, the “heavy top” (gyroscope)  
Project 4: The gyroscope

*Unit II: Pendulums and Nonlinear Oscillators*

- Week 10: Forced damped linear and nonlinear oscillators, Poincare maps, chaos

Project 5: Forced damped linear and nonlinear oscillators

- Week 11: Stabilization of the inverted pendulum by rapid oscillation of support (with demonstration!)

- Week 12: The double pendulum, Lyapunov exponents

Project 6: Numerical and experimental demonstration of chaos using Lyapunov exponents

Weeks

- 13 & 14: Modeling and experiments with a simple walking toy, reference to Ruina lab

**Figure 2: A simple walking toy**



- Week 15: Practice project presentations

## Grading

The final grade in this course will be determined as follows:

Homework exercises: 25%      Projects and Presentations: 75%

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Contact person: David Reibstein,  
[reibstei@ADM.NJIT.EDU](mailto:reibstei@ADM.NJIT.EDU).



SARAH GORDON

# **Social Systems and Issues: Food & Culture**

**Honors Breadth Social Sciences**

**HNR 1340 (Freshman)**

**3 Credit Hours**

**SARAH GORDON**

**UTAH STATE UNIVERSITY HONORS PROGRAM**

**CHRISTIE FOX, DIRECTOR**

## **GENERAL DESCRIPTION**

This interdisciplinary course explores the complex roles of food and consumption in western and non-western cultures from pre-history to the present day, using socio-historical, developmental, and comparative approaches. Food and foodways are universal aspects of the human experience across time and geographical boundaries. This class investigates the relation of food to changing and static cultural values, beliefs, attitudes, rituals, and practices. We eat and consider how foods such as chocolate, sugar, potatoes, and insects have had an impact on different societies and cultures. We discuss current world events and issues related to food and hunger, health and disease.

## **TEXTS**

Book: Tannahill, *Food in History*.

E-mail Weekly News Alerts on Food Topics. Students must sign up on: CNN <http://www.cnn.com/youralerts/>, and on BBC <http://news.bbc.co.uk/>

Other required readings, short excerpts from books, and journal articles are listed below and available on Library Electronic Reserve.

## **SYLLABUS**

1/10 Introduction to course, discussion of food issues today

Book intro. xv–38

1/12 What is culture?

Excerpt, Kuper *The Anthropologist's Cookbook*

1/17 Prehistory, "Raw vs. Cooked"

Excerpt Claude Lévi-Strauss, *The Raw and the Cooked: Mythologiques*

## SOCIAL SYSTEMS AND ISSUES: FOOD & CULTURE

- 1/19 Meat, Beef, and the Expansion of the American West  
Article Willard, "The American Story of Meat: Discursive Practices on Cultural Eating Practice," *Journal of Popular Culture*
- 1/24 Hunting, debates and critical discussion of readings  
Article Cartmill "Hunting and Humanity in Western Thought," *Social Resarch*. Book 118–122, 45–86
- 1/26 The Salt of the Earth  
Book 177–80, 174–181, Excerpt Kurlansky *Salt: A World History*
- 1/31 Chocolate and (Post) colonialism  
Excerpt, Coe *True History of Chocolate*
- 2/2 Hunger and Social Issues, group discussion on readings, video on hunger  
Two recent newspaper articles on hunger, copies distributed in class
- 2/6 Sacred Foods and Taboos, Cannibalism, Documentary Film clips: *Keep the River on Your Right: A Modern Cannibal Tale* 1999  
Article, Petersen "Great Apes as Food," *Gastronomica*
- 2/9 Entomophagy: Insects, Survival and Spectacle. Bug eating in class!  
Book 105–115, 211–214
- 2/13 Visit to Anthropology Museum on campus: Presentation of food and agriculture artifacts, treasure hunt group exercise
- 2/16 Corn, Agricultural developments and problems  
Excerpt Kneen, *Farmageddon: Food and the Culture of Biotechnology*  
Book 124–140, 202–208, 281–303
- 2/21 Food Industry Guest Speaker. Rep. from Aggie Ice Cream / USU Dairies
- 2/23 Potatoes and famine, group problem solving exercise and discussion  
Jonathan Swift, "A Modest Proposal," Excerpt Zuckerman *The Potato: The Humble Spud That Saved the World*, Book 214–218, 347–371
- 2/28 MIDTERM EXAM
- 3/2 "I'm Loving It" Food and advertising, marketing discussion
- 3/6 Food and Television, FoodTV clips and discussion  
Article Adema, "Vicarious Consumption: Food, Television, and the Ambiguity of Modernity," *Journal of American Culture*
- 3/9 Library Research Instruction on Social Sciences and Food Resources
- 3/13–3/16 Spring Break
- 3/21 Documentary Film: *Supersize Me 2004*  
Excerpt, Schlosser *Fast Food Nation: Dark Side of the American Meal*
- 3/23 Documentary Film *Supersize Me* continued, discussion of film and *Fast Food Nation*  
Article Boym "My McDonald's," *Gastronomica*, Book 141–146, 252–79
- 3/28 France Today: *la gastronomie* vs. le fast food  
Book 218–223, 230–251
- 3/30 Breaking Bread  
Book 51–3

- 4/4 Fish: exploration, trade, slavery, technology, tradition  
Book 147–151, 332–346, 224–228 Excerpt, Kurlansky *Cod: A Biography of the Fish that Changed the World*
- 4/6 Table Manners, Artifacts and Rituals  
Excerpt Visser *The Rituals of Dinner*. Article Banerji, “The Bengali Bonti,” *Gastronomica*
- 4/11 Library Special Collections: Rare Cookbooks Collection visit
- 4/13 Cultural Documents: Cookbooks, Recipes, Cooking Shows, Celebrity Chefs  
Book 246–247
- 4/18 Sugar & Spice and Everything Nice  
Excerpts, Turner *Spice: The History of a Temptation*
- 4/20 Food as Medicine and Menace: food-borne illness, disease, social issues  
CDC website info, Excerpt Diamond, *Guns, Germs, and Steel*
- 4/25 FINAL PAPER DUE. In-class presentations and discussion of paper topics.
- 4/27 Conclusions. In-class discussion of paper topics. Review for Final Exam  
Article Miner “Body Ritual Among the Nacirema,” *American Anthropologist* 1956
- 5/2 FINAL EXAM

## Grading

- 10% Participation in in-class discussion, group work/field trip tasks, preparation
- 25% Paper and oral presentation on a food
- 30% Midterm Exam
- 35% Final Exam

Exams: Exams are short answers and choice of essays covering lectures, readings. Review sessions are offered by our Honors UTF fellow (TA) before each exam.

Paper: Required 1 research essay, length 7–8 full pages, plus bibliography, with minimum 6 scholarly sources on one specific *food of your choice* that is *not* listed on syllabus. Students should choose one perspective and theoretical framework based on the methods of sociology, political science, history, or anthropology that we have used in class. Meeting with professor to discuss topic required. Our visits to the library will highlight interdisciplinary resources helpful in the study of food in culture. Project will culminate in a short presentation of research topic in class and question-and-answer session with classmates. Further details on expectations for the paper, useful on-line resources, and an introduction to various Social Sciences research methods will be given in class.

Participation: This course encourages active learning. Voluntary active verbal participation is expected in class discussions and group discussions/group work.

## SOCIAL SYSTEMS AND ISSUES: FOOD & CULTURE

Social: Evening social with ethnic food, music, and cultural activities (optional).

Food in Class: Foods discussed are served on occasion (chocolate, insects, etc.)

Please let the instructor know if you have food allergies or dietary restrictions.

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Contact person: Sarah Gordon,  
[sgordon@cc.usu.edu](mailto:sgordon@cc.usu.edu).

LESLIE A. DONOVAN

# Monsters and Marvels Through the Ages

## University Honors Program 100-level, 3 CR

LESLIE A. DONOVAN

UNIVERSITY OF NEW MEXICO, UNIVERSITY HONORS PROGRAM

HONORS DIRECTOR, ROSALIE OTERO

### GENERAL DESCRIPTION

Among the most fascinating and compelling stories passed down through the ages that continue to engage us today are works that involve monstrous creatures or the marvelous realms of the otherworld. Goblins and fairies, Grendel and Circe, dragons and gargoyles evoke visual or verbal creations from earlier periods that have inspired the imaginations of writers, artists, and thinkers since ancient times. This Fall 2005 course of 14 students examined how such monsters and marvels reflect a variety of historical ideas, social constructs, cultural patterns, and spiritual themes in ways that have become integral to contemporary popular culture.

### TEXTS

*Gilgamesh*, trans. Herbert Mason

*Beowulf*, trans. Seamus Heaney

Homer, *The Odyssey*, trans. Robert Fagles

*The Saga of the Volsungs*, trans. Jesse L. Byock

William Shakespeare, *The Tempest*

Mary Shelley, *Frankenstein*

Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*

Anne Thomson, *Critical Reasoning: A Practical Introduction*

Michael Harvey, *The Nuts and Bolts of College Writing*

SurLaLune Fairy Tales website at <http://www.surlalunefairytales.com/index.html>.

"Culhwych and Olwen"

Handout from *The Romance of Arthur : An Anthology of Medieval Texts in Translation*, edited by James J. Wilhelm (New York: Garland Publishing, 1994), 25–58.

Marie de France, "Bisclavret."

Handout from *The Lais of Marie De France*, edited by Robert W. Hanning and Joan M. Ferrante (Grand Rapids, MI: Baker Academic, 1995), 33–38.

## MONSTERS AND MARVELS THROUGH THE AGES

### SYLLABUS

#### Week 1

- Tues. Introduction/Syllabus  
Thurs. Backgrounds and Beginnings

#### Week 2

- Tues. *Gilgamesh*: Explanatory material (pp. 97–129), Part I (pp. 11–24)  
Thurs. *Gilgamesh*: Parts II–IV (pp. 25–92)

#### Week 3

- Tues. Homer, *The Odyssey*: Introduction, Books 1–3 (pp. 3–123)  
Thurs. Homer, *The Odyssey*: Books 4–10 (pp. 124–248)

#### Week 4

- Tues. Homer, *The Odyssey*: Books 11–17 (pp. 249–374)  
Thurs. Homer, *The Odyssey*: Books 18–24 (pp. 375–489)

#### Week 5

- Tues. College Research Fundamentals  
Library Research Tutorial  
Thurs. Group Presentation Workshop

#### Week 6

- Tues. Group 1 Presentation: Beauty and the Beast, Madame de Villeneuve  
Group 2 Presentation: Rumpelstiltskin, Brothers Grimm  
Thurs. Group 3 Presentation: The Little Mermaid, Hans Christian Andersen  
Group 4 Presentation: Sleeping Beauty, Charles Perrault

#### Week 7

- Tues. Harvey, *Nuts and Bolts of College Writing*: Chapters 1–8 (pp. ix–85)  
Amping Up Your Writing: 7-minute Writing Workshops  
Thurs. “Culhwych and Olwen” (handout)

#### Week 8

- Tues. Marie de France, “Bisclavret” (handout)  
Creative Project Due  
Thurs. FALL BREAK

#### Week 9

- Tues. Thomson, *Critical Reasoning*: Intro. and Chapters 1–2 (pp. 1–76)  
Thurs. Thomson, *Critical Reasoning*: Chapters 3–5 (pp. 77–140)

#### Week 10

- Tues. *Saga of the Volsungs*: Intro. and Chapters 1–12 (pp. 1–54)  
Thurs. Analytical Paper Workshop

#### Week 11

- Tues. *Saga of the Volsungs*: Chapters 13–44 (pp. 55–111)  
Analytical Paper 1 Due  
Thurs. *Beowulf*: Intro. and first part of poem until Beowulf reaches Denmark



*Week 12*

- Tues. *Beowulf*: Rest of the poem  
Thurs. Sheela-na-gigs and Gargoyles  
(Multimedia presentation from various texts and web resources)

*Week 13*

- Tues. Shelley, *Frankenstein*: Introduction, first half of text  
Thurs. Shelley, *Frankenstein*: Last half of text

*Week 14*

- Tues. Stevenson, *Dr. Jekyll and Mr. Hyde*: All of text (pp. 7–136)  
Analytical Paper 2 Due  
Thurs. THANKSGIVING HOLIDAY

*Week 15*

- Tues. Stevenson, *Dr. Jekyll and Mr. Hyde*: Continued  
Thurs. Shakespeare, *The Tempest*:  
Intro. (pp. ix–li), Essay (pp. 185–201) Acts I–II (pp. 7–88)

*Week 16*

- Tues. Shakespeare, *The Tempest*: Acts III–V (pp. 89–171)  
Thurs. Wrap-up discussion  
Final Portfolio Due

## GRADES

Course requirements earned up to 100 points distributed as follows.

### **Attendance (15% of total grade)**

Students earned 1/2 point for every class they attended (30 classes x .5 = 15 points maximum).

### **Participation (15% of total grade)**

Scores for participation were earned for: 1) Participating actively in class most every class session; 2) Being well prepared for class discussion; and 3) Performing in-class exercises and short exercises conscientiously and thoroughly.

### **Group Oral Presentation (10% of total grade)**

Group Oral Presentations provided information on a classic fairy tale from the SurlaLune Fairy Tales website. Each presentation incorporated the following: 1) Plot Summary; 2) Historical Background; 3) Significant Themes/Ideas; 4) Similarities/Differences to at least one other work of contemporary popular culture; 5) Related Fairy Tales; 6) Visual Image related to the fairy tale. Points for the oral presentation were based on scores recorded on a form filled out anonymously by classmates.

### **Creative Project (10% of total grade)**

Each student completed a creative project composed of two parts: 1) An original creative work (5% of grade); and 2) A descriptive paper (5% of grade). For Part 1 of this project, students were asked to create their own contribution to the cultural tradition of Monsters and/or Marvels by writing a short story (6 pages minimum), painting or drawing a series of artworks or sculptures (1 large piece or 2 small pieces minimum), drawing a comic book (4 pages minimum), writing a long poem (8 pages minimum), composing and performing original music (minimum 5 minutes long), or completing a lengthy project in another medium after consultation with the instructor. For Part 2, students were required to write a 3–5 page paper describing the background of the creative work and explaining the reasons behind the choices made to construct it.

### **Electronic Discussion (10% of total grade)**

Using a basic e-mail discussion list, students were required to dialogue with each other throughout the semester about course readings and related subjects. During the semester, they were expected to make an average of 2 postings a week on topics pertinent to the course for a total of 30 or more postings by the end of the semester. Individual postings did not receive points, but students earned scores based on the quality and quantity of their total entries combined.

### **Analytical Papers (each 10% of total grade)**

Students were required to write two fully developed, analytical papers of 5–7 pages, using standard essay structure. Scores were earned for the overall success of the finished products (i.e., how well they met the assignment, displayed serious and significant thought, presented thorough and convincing evidence, established and supported an appropriate logical structure, met acceptable standards of written English, etc.). Students were allowed to develop their own topics in consultation with the instructor or choose from the list below:

1. Episodes: Write a paper that compares and contrasts the significance of narrative episodes from two of the syllabus texts.
2. Theme: Examine the development in one or more of the course texts of one of these themes: the role of women; the significance of animal imagery; the use of formal vs. informal dialogue; social commentary; the use of earlier cultural allusions and references; human attitudes toward the divine; the tension between sacred and secular concepts; or the use of comedy or humor.
3. Fate/Free Will: Compare and contrast the theme of fate and/or free will in two or more of our texts.
4. The Hero: Examine the role of the hero in one or more of our texts.
5. Legacy: Explore the “legacy” of one work read for class by considering how an idea or theme presented in the reading is still important today.

6. Monstrous/Marvelous: Select one monstrous or marvelous element from any of the texts on our syllabus and write a paper in which you analyze the author's choice in presenting that element as marvelous or monstrous.

### **Final Portfolio (20% of total grade)**

At the end of the semester, students compiled a Final Portfolio of all their major assignments, selected short assignments, revised versions of some assignments, and assessments of their work on each of the items included in the portfolio. An additional analytical paper of 5–7 pages that required them to synthesize their thoughts on the topic of Monsters and Marvels was also included in this portfolio.

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Contact person: Leslie Donovan,  
[ldonovan@unm.edu](mailto:ldonovan@unm.edu).



RUSTY RUSHTON

# The Literature and Cinema of Revenge

Honors 493 and English 492

3 Credit Hours

RUSTY RUSHTON

UNIVERSITY OF ALABAMA AT BIRMINGHAM, UNIVERSITY HONORS PROGRAM

MICHAEL SLOANE, DIRECTOR

## GENERAL DESCRIPTION

This course explores the moral and aesthetic tenets of revenge passion as represented in Western literature and film. In addition to viewing such cinematic works as *The Godfather* and *Dead Man Walking*, we read Greek and Renaissance drama, passages from *The Bible*, Romantic poetry and philosophy, and essays concerned with contemporary instances of revenge. We are particularly interested in the historical shift from family- and clan-oriented societies to those based on national judicial systems, as well as in the emotional price we continue to pay in moving from the one type of satisfaction to the other.

## TEXTS

Shakespeare, *Hamlet*

Shakespeare, *The Merchant of Venice*

Aeschylus, *The Oresteia*

Euripides, *Medea*

Kyd, *The Spanish Tragedy* (or *Four Revenge Tragedies*, ed Katharine Maus)

Nietzsche, *The Birth of Tragedy & The Genealogy of Morals*

Freud, *Civilization and its Discontents*

Shelley, *The Cenci*

Pynchon, *The Crying of Lot 49*

## SYLLABUS

|            |   |
|------------|---|
| Tue Jan 7  | Introduction, handouts for discussion   |
| Thu Jan 9  | personal touches: students share their suppression, their wrath (2-page personal narratives due, to be noted w/ comments by me, but not graded) |
| Tue Jan 14 | Shakespeare, <i>Hamlet</i> (Acts I–III)   |

## THE LITERATURE AND CINEMA OF REVENGE

|              |  |
|--------------|--|
| Thu Jan 16   | <i>Hamlet</i> (Acts IV–V)  |
| Tue Jan 21   | Vengeance & the Legal System (handouts, guest lawyer Richard Stockham)   |
| Thu Jan 23   | passages from <i>The</i> (Judeo-Christian) <i>Bible</i> (handout)  |
| Mon Jan 27   | showing of <i>The Godfather I</i> , 8:00 p.m. Honors House   |
| Tue Jan 28   | <i>The Godfather I</i> (film)  |
| Thu Jan 30   | Thomas Kyd, <i>The Spanish Tragedy</i>   |
| Tue Feb 4    | Aeschylus, <i>The Oresteia</i> (intro + Agamemnon)   |
| Thu Feb 6    | <i>The Oresteia</i> ( <i>The Libation Bearers</i> & <i>The Eumenides</i> )   |
| Mon Feb 10   | showing of <i>The Godfather II</i> , 8:00 p.m. Honors House  |
| Tue Feb 11   | <i>The Godfather II</i> (film)   |
| Thu Feb 13   | Euripides, <i>Medea</i>  |
| Tue Feb 18   | Shakespeare, <i>The Merchant of Venice</i> (Acts I–III)  |
| Thu Feb 20   | <i>The Merchant of Venice</i> (Acts IV–V)  |
| Fri Feb 21   | <b>recitation</b> in my office of Portia’s speech on mercy (IV.i.181–89) or Shylock’s on being a Jew (III.i. “He hath disgraced...humility? Revenge.”)   |
| Mon Feb 24   | showing of <i>Dead Man Walking</i> , 8:00 p.m. Honors House  |
| Tue Feb 25   | <i>Dead Man Walking</i> (film)   |
| Thu Feb 27   | Simon Weisenthal, from <i>The Murderers Among Us</i> ; Gerry Spence, “O.J.: The Last Word”; Michael Ignatieff, “Digging Up the Dead” (on Council of Truth & Reconciliation in S.A.); M. L. King, “Letter from Birmingham Jail” |
| Fri Feb 28   | <b>first essay</b> (5–7 pages) due in my office by end of day  |
| Mar 4–Mar 13 | <b>student-groups meet w/ me</b> in my office  |
| Tue Mar 4    | Nietzsche, <i>The Genealogy of Morals</i> : Preface & First Essay  |
| Thu Mar 6    | <i>The Genealogy of Morals</i> : Second Essay (1, 11, 12, 23)  |
| Mon Mar 10   | showing of <i>Betrayal</i> , 8:00 p.m. Honors House  |
| Tue Mar 11   | Harold Pinter, <i>Betrayal</i> (film)  |
| Thu Mar 13   | Michel Foucault, from <i>Discipline and Punish</i> (handout)   |
| Fri Mar 14   | <b>revisions</b> of first essay due in my office by end of day   |
| Tue Mar 18   | group presentations on modern political situations & issues*   |
| Thu Mar 20   | group presentations (cont’)  |
| Fri Mar 21   | <b>second recitation</b> of Portia’s or Shylock’s speech, my office  |
| Tue Mar 25   | Freud, <i>Civilization and its Discontents</i> (I–IV)  |
| Thu Mar 27   | <i>Civilization and its Discontents</i> (V–VIII)   |
| Tue Apr 8    | Poe, “The Cask of Amontillado” & “The Tell-Tale Heart”; Faulkner, “Barn Burning” (all handouts)  |
| Thu Apr 10   | No Class (2-page film review due in my office by end of day)   |
| Tue Apr 15   | Percy Bysshe Shelley, <i>The Cenci</i>   |
| Thu Apr 17   | Thomas Pynchon, <i>The Crying of Lot 49</i> ( <b>reading quiz</b> )  |
| Tue Apr 22   | <i>The Crying of Lot 49</i> (cont’)  |
| Thu Apr 24   | Conclusion, wrap-up, <b>second essay</b> (10–12 pages) due by end of day   |

## RUSTY RUSHTON

Thu May 1,  
10:45–1:15      our **final exam**, here in the Honors House

\*possible topics for group presentations include Rwanda, Bosnia, Israel/Palestine, South Africa, Gandhi, M. L. King, the prosecution of Nazi war criminals, the American legal system, America's "war on terrorism."

### GRADES

- 20% first essay (5–7 page)
- 30% second essay (10–12)
- 20% final exam (essay style)
- 10% student group-presentations
- 5% 2-page film review
- 5% the two recitations of either Portia's or Shylock's speech
- 10% class participation (can't hurt, can help) & attendance (can't help, can hurt)

---

Contact person: Rusty Rushton,  
[wrushton@uab.edu](mailto:wrushton@uab.edu).





# ABOUT THE AUTHORS

**Christina Ashby-Martin**, Assistant Professor in Texas Tech University's Honors College, teaches courses on U.S. history and on fine arts and society. Having taught in the honors program for six years, she has special interests in pedagogy and curriculum development. Her research interests explore the fine arts as tools for social reform.

**David Bishop** received his doctorate in literacy education from the State University of New York at Buffalo. In 1997, he came to Northern Kentucky University as a literacy professor. For the last twenty years he has taught several honors seminars. In 2005 he helped initiate the HITF program.

**Tyler D. Blakley** is a junior at Butler University. Tyler presented at both the 40th and 41st annual NCHC conferences. His undergraduate research interests involve comparative genomics and bioinformatics, including an internship at Oxford University in the summer of 2006. Tyler expects to graduate in May 2008 with a B.S. in biological sciences and a B.S. in chemistry.

**Ellen B. Buckner** is Professor of Nursing and Coordinator of Honors in Nursing at the University of Alabama School of Nursing, University of Alabama at Birmingham. Students in the nursing departmental honors program have been successful in having publications in national peer-reviewed journals. Dr. Buckner serves on the UAB Honors Council.

**Robert Bullington**, Assistant Professor of Theatre at Clarion University, earned an M.F.A. in acting at the University of Alabama and a B.F.A. in acting at Ohio University. He has also studied voice and acting with Shakespeare & Company in Lenox, MA, and is a junior member of the teaching faculty there. He has been teaching acting and voice for the stage (both Lessac and Linklater) since 1990.

**Scott Carnicom** is Associate Dean of the Honors College and Associate Professor of Psychology at Middle Tennessee State University. After earning his Ph.D. at Stony Brook, Scott taught at Marymount University, where he helped found and direct the honors program. His scholarly interests include honors pedagogy, motor learning, and the philosophy of science.

**Craig T. Cobane** is Director of the Honors Program and Associate Professor of Political Science at Western Kentucky University. He earned his B.A. from UW-Green Bay and his M.A. and Ph.D. from the University of Cincinnati. His academic specialties include terrorism/counter-terrorism, international security policy, and modern political philosophy. Dr. Cobane is the recipient of several teaching awards and fellowships including the AAAS Science and Technology Fellowship, where he was assigned to the Office of the Secretary of Defense at the Pentagon (2004–2005).

## ABOUT THE AUTHORS

**Pamela Degotardi** has been a Macaulay Honors College advisor at Queens College, NY, for the past five years. She is a licensed development psychologist with research interests in pediatric rheumatology. Currently she is serving as secretary/treasurer of the Association of Rheumatology Health Professionals.

**Jennifer E. Dowling** is a senior education major, currently completing her directed teaching semester. Jennifer worked with Dr. Noble and combined travel opportunities, education courses, and other research efforts for her honors project. She is as determined as Dr. Noble to see education students be able to complete the honors program.

**Barbara Draude** is Director of Academic and Instructional Technology Services in the Information Technology Division at Middle Tennessee State University. She manages campus resources that integrate technology with teaching and scholarship. She also co-directs the university's Learning, Teaching and Innovative Technologies Center where she helps provide professional development opportunities for faculty across campus.

**Lisa French** has been a Macaulay Honors College advisor at the College of Staten Island for almost two years. Before her work with the MHC, she worked as Assistant to the Dean of Undergraduate Studies at Brooklyn College. She also holds an M.F.A. from Brooklyn College.

**Michael Giazsoni** is an academic advisor at the Honors College of the University of Pittsburgh, where he also teaches a seminar in the humanities. He earned a B.S. in physics and an M.A. in English, and he is completing his Ph.D. in education with a dissertation that deals with hermeneutic issues of communication among academic cultures.

**K. Watson Harris** holds an Ed. D. from Vanderbilt University and an M.B.A. from the University of Tennessee at Chattanooga. Watson is Director for Academic Technology Planning and Projects/ADA Campus Coordinator in the Office of the Executive Vice President and Provost at Middle Tennessee State University. She also teaches in the Educational Specialist Graduate Degree Program at MTSU.

**Jacqueline R. Klein** has been a Macaulay Honors College advisor at Baruch College for the past two years. She is a doctoral candidate at the University of Iowa in the Student Development in Postsecondary Education program. Her current research interests are civic engagement and moral development of the undergraduate honors student population.

**Jim Lacey**, Professor Emeritus of English, was Director of the University Honors Program at Eastern Connecticut State University for ten years. He is a frequent contributor to Development in Honors panels and honors publications and is a past president of the Northeast Regional Honors Council and an NCHC-recommended site visitor.

## ABOUT THE AUTHORS

**Kathryn A. Leciejewski** is a fourth-year pharmacy student at Butler University. She has been involved in the Butler University Honors Program since her freshman year as a student mentor. Recently she has helped coordinate and teach the student-run honors course, 150 Years of Butler University. She will graduate with a Doctor of Pharmacy degree in 2009.

**Troy R. Lovata** is Assistant Professor in the University Honors Program at the University of New Mexico. He earned a doctorate in anthropology, with a focus on the visual presentation of archaeological research, from the University of Texas. His book on archaeological re-creations, replicas, and hoaxes, entitled *Inauthentic Archaeologies: Public Uses and Abuses of the Past*, was just released by Left Coast Press.

**Phil M. Mathis** is Professor of Biology and Dean of the Honors College at Middle Tennessee State University. Author of many books, manuals, and professional articles, his awards and recognitions for teaching, research, and service are numerous. He holds four earned degrees, including advanced degrees from Vanderbilt-Peabody and the University of Georgia.

**Scott McDaniel** is Assistant Professor in the Department of Academic Enrichment at Middle Tennessee State University. His research interests include pedagogies for teaching with technology. He has received numerous internal and external grants and awards for his work in developing learning modules for statistics courses. He received his B.S., M.S., and Ed.S. from MTSU and has his doctorate in curriculum and instruction from Tennessee State University (2003).

**Lynne Steyer Noble** is Professor of Early Childhood Education at Columbia College. She has designed and taught two interdisciplinary honors seminars (one with a travel component), and has worked with seven education majors on their honors projects.

**Ann T. Parker** is Lecturer in the English, Technical Communication, and Media Arts Department at Southern Polytechnic State University in Marietta, Georgia. She has been a member of the honors faculty for two years, teaching Composition II. Her areas of interest include service learning, multi-modal literacy, and the integration of composition and photography.

**Nancy L. Reichert** is Director of the University Honors Program and Associate Professor of English at Southern Polytechnic State University. Her scholarly interests include Southern literature (specifically the literature of Eudora Welty), rhetoric and composition, and alternative grading practices (specifically contract portfolio grading practices).

**P. Brent Register** is Professor of Music at Clarion University, where he teaches woodwinds and music history, and Assistant Director of the Honors Program, where he works with scholarships, advising, and special programs. He has a profound interest in the integration of the visual and

## ABOUT THE AUTHORS

performing arts that has led to numerous national and international collaborations with fellow artists.

**Michelle L. Sams**, a senior at Butler University, is working towards a bachelor's degree in chemistry with a minor in Spanish. She has enjoyed taking a variety of courses outside of her major and participating in student organizations such as Colleges Against Cancer and Pre-Health Society, and she works as a contract laboratory technician at Dow AgroSciences. Michelle will attend Indiana University School of Medicine.

**Kelli Sittason** graduated from Northern Kentucky University with undergraduate and master's degrees in elementary education. After a twelve-year public-school teaching career, she returned to NKU to teach general studies and topic seminars in the Honors Program.

**Susan A. Surber** is a fourth-year pharmacy major at Butler University. She has been involved in the Butler University Honors Program since her freshman year and became an Honors Student Mentor for entering freshman pharmacy students. Her recent achievement in the program includes her involvement in the implementation of a student-organized and student-governed honors course, 150 Years of Butler University.

**Joe A. Thomas** is Associate Professor of Art History at Clarion University of Pennsylvania, where he is responsible for the entire art history curriculum. His specialty is modern and contemporary art, particularly Pop Art and the 1960s, as well as sexuality and representation in all eras. He has published and presented papers on topics ranging from Italian Renaissance art to the history of pornography.

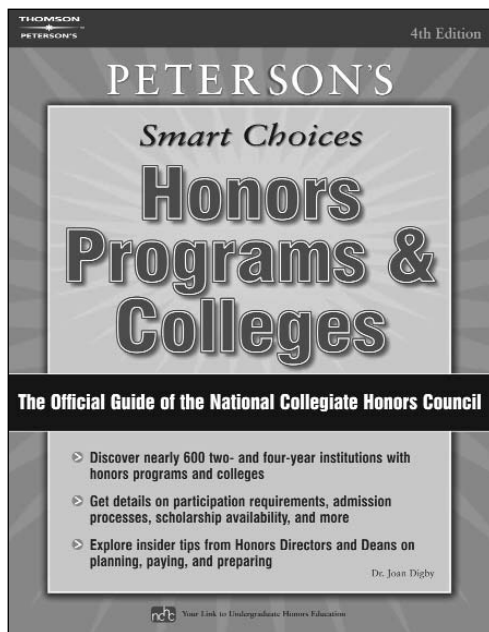
**Lindsey B. Thurman** is a senior English major and history minor at Western Kentucky University, where she is involved with WKU's Dynamic Leadership Institute, Spirit Masters (official student ambassadors to the University), and, as a student assistant, the University Honors Center. She is the creator and student advisor for the HonorsToppers (an ambassadorial program for honors students). She is the recipient of the 2006 NCHC Honors Student of the Year Award. Lindsey plans to pursue graduate studies in higher education and academic administration.

**Anne M. Wilson** is in her third year as Honors Program Director at Butler University. She is also a faculty member in the Department of Chemistry teaching primarily organic chemistry. Dr. Wilson has mentored over fifteen students in undergraduate research in her ten years at Butler, resulting in five publications with student co-authors. She has also been involved in interdisciplinary efforts through the Butler University Honors Program, teaching a course on Food and the sesquicentennial course, 150 Years of Butler University.

## NOTES

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The official guide to NCHC member institutions has a new name, a new look, and expanded information!

- Peter Sederberg's essay on honors colleges brings readers up to date on how they differ from honors programs.
- Lydia Lyons' new essay shows how two-year honors experiences can benefit students and lead them to great choices in completing the bachelor's degree and going beyond.
- Kate Bruce adds an enriched view of travels with honors students.

These and all the other helpful essays on scholarships, community, Honors Semesters, parenting, and partnerships make the 4th edition a must in your collection of current honors reference works. *This book is STILL the only honors guide on the market*, and it is your best tool for networking with local high schools and community colleges as well as for keeping your administration up to date on what your program offers.

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# NATIONAL COLLEGIATE HONORS COUNCIL MONOGRAPHS & JOURNALS

***Assessing and Evaluating Honors Programs and Honors Colleges: A Practical Handbook*** by Rosalie Otero and Robert Spurrier (2005, 98pp). This monograph includes an overview of assessment and evaluation practices and strategies. It explores the process for conducting self-studies and discusses the differences between using consultants and external reviewers. It provides a guide to conducting external reviews along with information about how to become an NCHC-recommended Site Visitor. A dozen appendices provide examples of "best practices."

***Beginning in Honors: A Handbook*** by Samuel Schuman (Fourth Edition, 2006, 80pp). Advice on starting a new honors program. Covers budgets, recruiting students and faculty, physical plant, administrative concerns, curriculum design, and descriptions of some model programs.

***A Handbook for Honors Administrators*** by Ada Long (1995, 117pp). Everything an honors administrator needs to know including a description of some models of Honors Administration.

***A Handbook for Honors Programs at Two-Year Colleges*** by Theresa James (2006, 136pp). A useful handbook for two-year schools contemplating beginning or redesigning their honors program and for four-year schools doing likewise or wanting to increase awareness about two-year programs and articulation agreements. Contains extensive appendices about honors contracts and a comprehensive bibliography on honors education.

***Honors Composition: Historical Perspectives and Contemporary Practices*** by Annmarie Guzy (2003 182 pp). Parallel historical developments in honors and composition studies; contemporary honors writing projects ranging from admission essays to theses as reported by over 300 NCHC members.

***Honors Programs at Smaller Colleges*** by Samuel Schuman (Second Edition, 1999, 53pp). How to implement an honors program, with particular emphasis on colleges with fewer than 3000 students.

***Innovations in Undergraduate Research and Honors Education: Proceedings of the Second Schreyer National Conference*** Edited by Josephine M. Carubia and Renata S. Engel (2004 145pp). Essays on the importance of undergraduate research, course models, connections to service learning, and learning strategies that support undergraduate research.

***Place as Text: Approaches to Active Learning*** edited by Bernice Braid and Ada Long (2000, 104pp). Information and practical advice on the experiential pedagogies developed within NCHC during the past 25 years, using Honors Semesters and City as Text® as models, along with suggestions for how to adapt these models to a variety of educational contexts.

***Teaching and Learning in Honors*** edited by Cheryl L. Fuiks and Larry Clark (2000, 128 pp). Presents a variety of perspectives on teaching and learning useful to anyone developing new or renovating established honors curricula.

***Journal of the National Collegiate Honors Council (JNCHC)*** is a semi-annual periodical featuring scholarly articles on honors education. Articles may include analyses of trends in teaching methodology, articles on interdisciplinary efforts, discussions of problems common to honors programs, items on the national higher education agenda, and presentations of emergent issues relevant to honors education.

***Honors in Practice (HIP)*** is an annual journal that accommodates the need and desire for articles about nuts and bolts practices by featuring practical and descriptive essays on topics such as successful honors courses, suggestions for out-of-class experiences, administrative issues, and other topics of interest to honors administrators, faculty and students.

***NCHC Handbook***. Included are lists of all NCHC members, NCHC Constitution and Bylaws, committees and committee charges, and other useful information.